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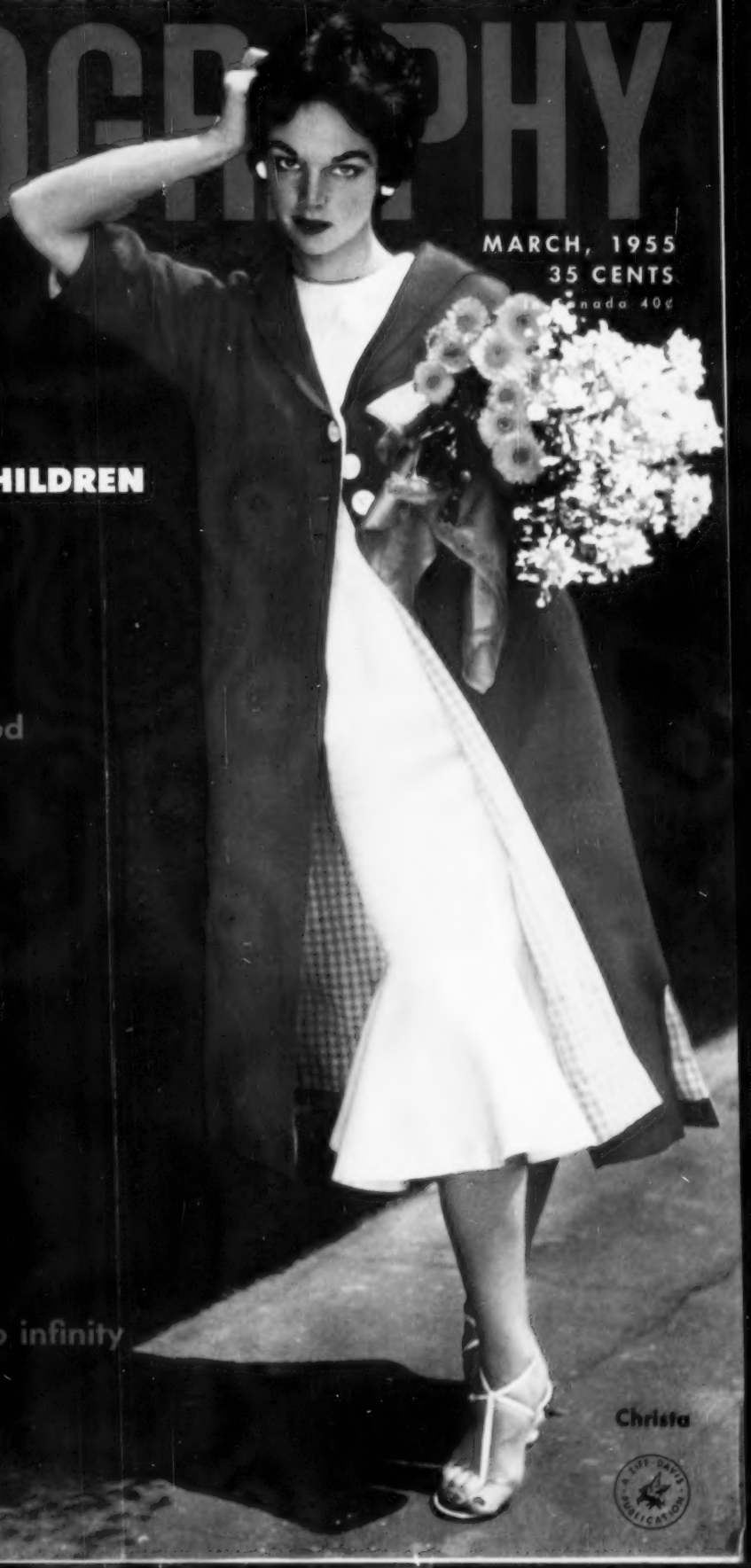

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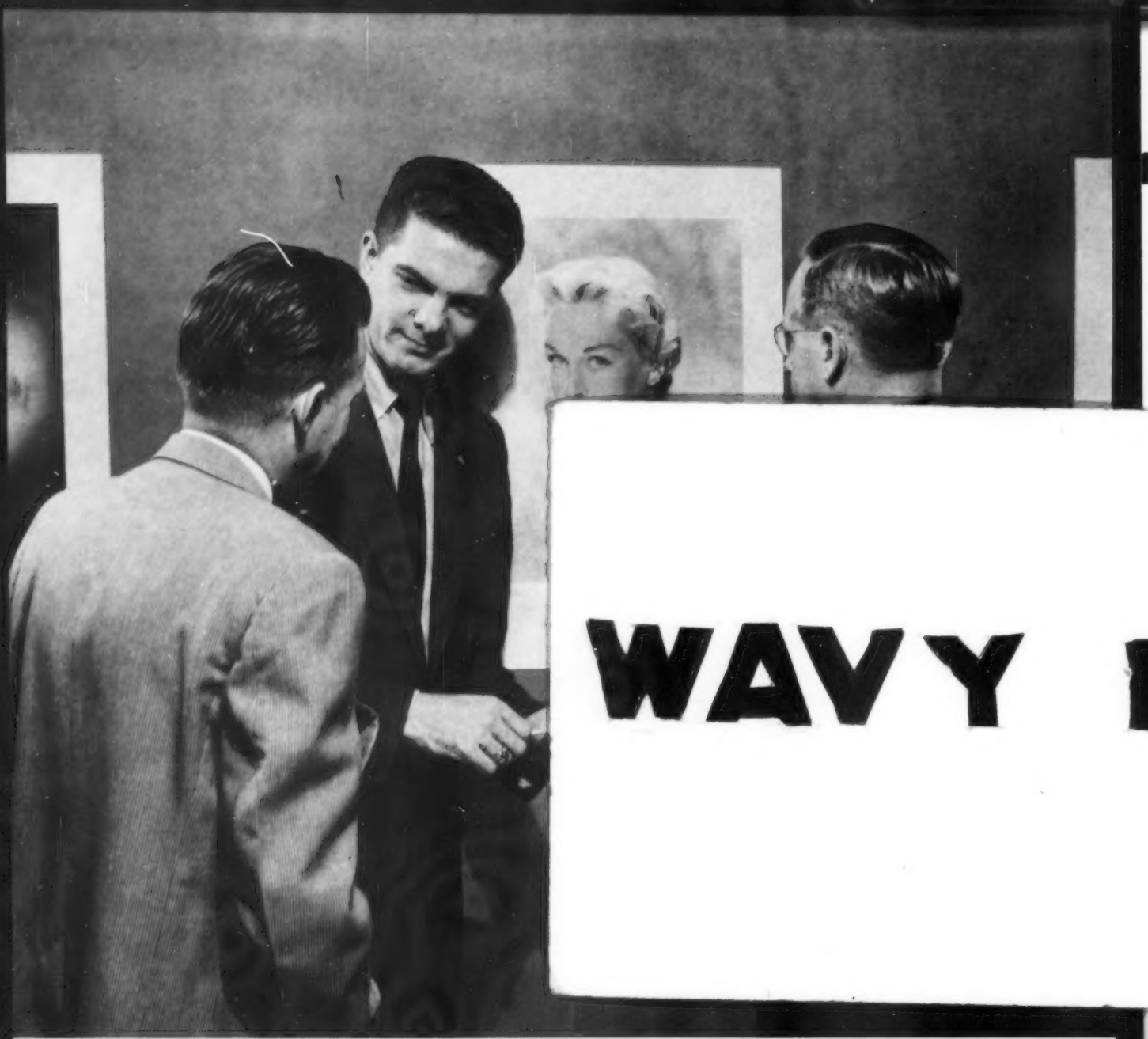

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MARCH 1955

VOLUME 36, NUMBER 3

POPULAR PHOTOGRAPHY

including CAMERA and AMERICAN PHOTOGRAPHY

WORLD'S LEADING PHOTOGRAPHIC MAGAZINE

California's Christa posed her model Katie Richmond next to a striking gray wall in Los Angeles, and shot on Ektachrome Daylight film. Her camera was a Hasselblad single-lens reflex, the lens an 80-mm Kodak Ektar f/2.8. With a reflector placed to boost illumination in the shadow areas, her exposure was 1/100 sec at f/5.6. Once also a model, Christa made this picture as part of an assignment on California fashions.

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letters to the editor

Tri-X in The Big Top

I read with great interest your article on Eastman Kodak's new Tri-X film (December issue). I immediately purchased a roll for my Super Ikonta BX and

Tri-X rated at ASA 800

rushed to the Ringling Brothers' circus in nearby Tuscaloosa. There I rated the film at ASA 800 for this picture of the famous clown Emmet Kelly, whose sad figure was lighted only by the general illumination of the "big top." My exposure was 1/100 sec at *f*/4; I developed the film in Harvey's 777 for 22 minutes at 70 F.

My comment on the new film: "Damn, this stuff is fast!"

Joe Holloway, Jr.
University, Ala.

Doisneau Isn't The Only One?

Regarding the November issue: I was really sold by the Doisneau article and pictures—but I don't think camera humor is so rare as you say. It's my opinion that in almost any collection of American news pictures you'll find the lighter side fully represented, whether it is subtle or broad.

Incidentally, as an amateur I've learned a lot from your magazine, and have been much impressed by your layout and typography, which always seems to give the contents a real handsome lift.

John Jones
Vancouver, B. C., Canada

American In Lausanne

As an American student now attending the Lycee Jaccard in Switzerland, I look forward eagerly each month to the arrival of your magazine, since it is the only English-language publication about photography I can get here.

Your December article, *Tri-X, The New Superspeed Roll Film*, was particularly interesting since flashbulbs are quite expensive for me . . . keep on with the excellent articles.

Michael Stocker
Lausanne, Switzerland

Request From Japan

I am a Japanese boy, which love to read your magazine. It is very interesting and good magazine, and I wait impatiently to be sent from book shop each month, that full of interesting readings.

However I shall be request to ask of you it is to be put on page of magazine that more and more many fine photograph be made by famous photographer and comment to it. Those things is to serve as a reference for us (beginners).

Excuse me, I speak English a little only, therefore I can not write many things, too.

I pray, that POPULAR PHOTOGRAPHY become more and more interesting and respectable magazine.

Takao Ohfuji
Kyoto, Japan

• *We think these kind remarks from a far land have surmounted the barrier of language with rare eloquence. We'll do our best, Mr. Ohfuji.*—ED.

Grateful Prize Winner

I was very much surprised when I received a check for having won first prize in the color division of your recent International Picture Contest—I never expected to be lucky enough to win such an honor.

With this prize, I am encouraged to do further work in photography. The check has been a great help to us—we have given it to our daughter to use for her education at the University of Hawaii.

I would like to thank all connected with your magazine, and especially the judges of the competition for honoring me with this grand prize.

Daisy Wu
Hong Kong

Ambassadors Of Goodwill

What a bumper crop the December issue is! A real Christmas present for your readers. The pictures are beyond my power to describe, they are so fine. Sincerest congratulations to all concerned.

I feel that if we all were to make better use of true pictures like these, we could understand each other far better and thereby make the world a happier place for all.

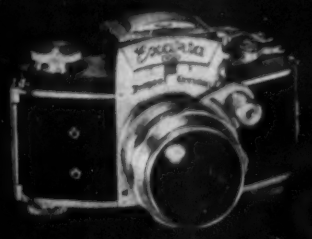
C. A. Bruyns
Postmaster
Mariental, S.W. Africa

• *Amen!*—ED.

THE AUTOMATIC EXAKTA VX

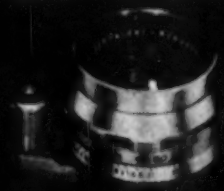
Automatic Exakta VX with waist-level viewfinder and

50-mm., f/2.8 Automatic Isco Westanar..... $239.50
50-mm., f/2 Automatic Isco Westagon..... $279.50
50-mm., f/1.9 Automatic Schneider Xenon... $341.70



Penta Prism eye-level viewfinder and Split-image Rangefinder may be substituted for waist-level finder for $57 additional.

The 50-mm., f/1.9 Automatic Schneider Kreuznach Xenon is a superb objective containing the finest non-reflecting optical glass. The high speed has been achieved without loss of critical definition.



It fits all 35-mm. Exaktas (models I, II, V, VX and Automatic VX). Automatic Xenon alone, $169.50. Automatic VX, Xenon and waist-level finder, $341.70. Automatic VX, Xenon, Penta-Prism and Split-image Rangefinder, $398.70.

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Automatic Exa, Westanar and waist-level finder, $129.50. Automatic Exa, Westanar and Penta Prism, $159.50. Automatic Isco Westanar alone, $69.50.

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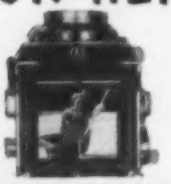

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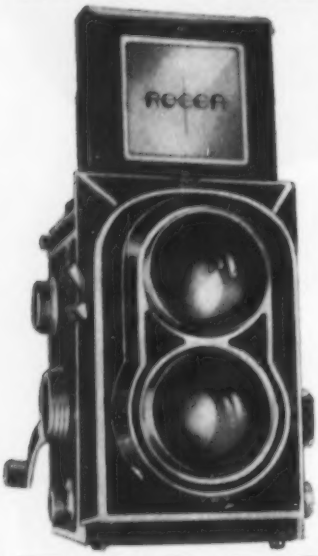

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tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

35-mm & Bantam Ektachrome. Shortly after the first of the year, Kodak's fast new Ektachrome film which had been rumored about for ever so long made its debut on the market. The new color film, which produces positive color transparencies by reversal processing, comes in 20-exposure 35-mm magazines and in 8-exposure No. 828 (Bantam) rolls. Its speed is roughly three times faster than that of Ektachrome sheet and roll film—the Daylight type having an exposure index of 32. The indoor emulsion, labeled Type F, is unusual in that it is balanced for unfiltered exposures with clear photoflash bulbs. When the indoor type is exposed by photoflood lighting with a Kodak Wratten No. 82A filter in front of the camera lens, an exposure index of 16 is specified. Processing is done by the user or by commercial photofinishers "other than Kodak Laboratories" in Kodak Ektachrome kits with a special Process E-2 label. These kits are not suitable for processing of current Ektachrome roll and sheet-film emulsions. Suggested prices of the new material are $1.85 (including tax) for the 20-exposure 35-mm magazines and $1.00 (including tax) for 8-exposure No. 828 rolls.

Dye-Bleach Color Processes. A recent revival of interest in dye-bleach color processes, of which Gasparcolor is the most notable example, has been observed in the British patent literature by Keith M. Hornsby in the October 8, 1954, issue of *The British Journal of Photography* (*Colour Digest* department). In addition to a scattering of Gaspar patents published by the British Patent Office between November 1952 and March 1954, Hornsby notes the significant entry of General Aniline and Ilford with a total of seven recent patents between them. He points to a significant coincidence between the appearance in England of the proprietary Ilford print process and the publication of dye-bleach process patents in their own name and that of Geigy, the Swiss dyestuff manufacturer whose applications had been signed by Ilford patent agent V. Gallafent.

The dye-bleach color reproduction method makes use of integral tripacks containing azo dyes in the respective primary-color-sensitive layers of the emulsion. The subtractive color image is produced by the selective bleaching out or destruction of the complementary colored dyes in areas corresponding to the brightness of the original color copy or subject. By contrast, the popular color development and reversal method (typified by Ansco Color and Ektachrome) involves the manufacture or synthesis of the complementary image-forming colors in the respective layers of the integral tripack, corresponding to the densities of the original color copy.

The azo dyes incorporated in dye-bleach materials have proven more stable and, as a class, are more brilliant than the dyes that have proven practical in modern color development and reversal processing. However, the speed of dye-bleach materials has so far been extremely slow, and the problems of dye diffusion and poor reproducibility of dye-bleaching results has, until now, restricted the widespread adoption of the method. The recent patents referred to above relate to the solution of these shortcomings. Selected Ilford Color print samples that have been brought to our attention during the past year showed exceptional color brilliance, tending to confirm Mr. Hornsby's inference that Ilford may be using a dye-bleach process in connection with its print service. (To date, the only consistently successful use of the dye-bleach color method in this country was the wartime Gasparcolor print service maintained by the Army Air Force at Wright Field, Ohio, under the supervision of Harry H. Lerner, who is currently technical director of Triton Press, New York City. The print material itself was manufactured by Ansco at Binghamton, N. Y., under Government contract, and the processing solutions were a modification of formulas published by Dr. Bela Gaspar (of Hollywood, Calif.).

Time-lapse camera. An electrically operated recording camera that takes pictures at rates ranging from 5 per second to 1 per hour at shutter speeds from 1/30 to 1/150 second is now available here from the West Zone of Germany. Distributed by Ercona Camera Corp., New York, the Siemens Recording Camera employs 16-mm movie film in magazine loads, numbering each frame consecutively as the exposure is made. As many as 1,600 individual exposures can be made on a single film loading. The camera operates from a standard 24-volt battery or rectifier, and the mechanism has a controlled spark to permit its use in an explosive gas atmosphere. Lenses up to 1,000 mm in focal length are available. Price of the basic equipment is $395.

Inexpensive Wide-screen Movies. The new Vistascope wide-screen cine system described on pages 98 and 99 of the February issue of POPULAR PHOTOGRAPHY has created a great amount of enthusiasm in home-movie trade circles. Why? Principally, because the new attachment combines a reasonable cost factor with unprecedented image quality. The same attachment is used in front of the camera lens when the wide-screen subject is shot (to squeeze the wide-aspect scene on to the 8 or 16-mm film frame) and also in front of the projection lens—to produce a screen image that is twice as wide as it is high. The 8-mm Vistascope attachment is priced at only $75, and the 16-mm model at $125. Adapters are provided

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LEICA lenses are made by the world's most skilled optical engineers. Each is precisely designed for its particular purpose. Each is coated, fully color corrected, free from aberrations. Even the fastest gives remarkable corner-to-corner brightness. There are 11 different lenses all of which are interchangeable, couple automatically to the built-in LEICA rangefinder or Visoflex.

The four lenses shown here are universal favorites. Get even more out of your LEICA by adding these to your lens complement.

35mm Summaron f/3.5 wide-angle lens (angle of view 64°). Has great depth of field permitting almost universal focus. For pictures in confined places, for the widest view.

50mm Summicron f/2 standard lens (angle of view 45°). New type of optical glass, new optical design give excellent correction, especially for color and flatness of field. High degree of resolution and contrast at all apertures.

90mm Elmar f/4 medium long focal length lens (angle of view 27°). Outstanding for portraiture. Very good for candid shots, scenery and anything else that calls for a longer focal length.

135mm Hektor f/4.5 long focal length lens (angle of view 19°). Sharp rendition of finest structural details. Maximum resolution combined with perfect contrast. Excellent performance from full aperture to the smallest opening.

Note: LEICA lenses are available in screw-mount fitting for "f" model LEICAS or bayonet mount for M-3. Adapters allow use of screw-mount lenses on M-3.

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without extra charge for practically every home-movie projector in use today. Standard camera adapter rings are used.

In place of the expensive cylindrical lens attachments used in CinemaScope and other wide-screen systems, Vistascope makes use of a simplified anamorphic mirror system—a pair of wedge-shaped prisms that are permanently fitted into the housing of the attachment. The housing is quickly slipped on or off the camera or projection lens. The importers of the equipment, J. L. Galef & Sons, New York, insist that the over-all sharpness and color correction of the new system surpass the best performance of anamorphic attachments based on cylindrical lenses, thereby investing the image with all the clues to depth perception that anamorphic optics is supposed to provide. (Theoretically, the depth effect results from the differences between the focal length with which vertical and horizontal dimensions are photographed.) After a demonstration in which the variable elements were manipulated at our command, we couldn't help but agree. Horizon lines were always horizontal and verticals did not "keystone." The image remained tack-sharp from corner to corner and there was no speeding up or slowing down of the image movement across the screen area.

Vistascope was developed by Dr. Albert Bouwers of the Oude Delft (Netherlands) Optical Works who manufacture the equipment. The history and mechanics of the system and an account of how all but one-seventh of the inherent abberations of cylindrical anamorphic lens systems were eliminated are described in a paper *Anamorphic Mirror Systems* by Dr. Bouwers and his associate, B. Blaisse, given before the International Optical Congress convention in Florence, Italy, on September 14, 1954. This paper will appear in an early issue of *Optica Acta*, published in Paris, France, and may be had in an English translation from the Galef importing concern. To anyone familiar with Dr. Bouwers' research in mirror optics, his work in improving the Schmidt astronomical (mirror) telescope, and his reference work, *Achievement in Optics*, the principles of Vistascope should be no surprise at all. We were advised by the importers that commitments for manufacture and delivery of 8 and 16-mm attachments have saturated the production facilities of Oude Delft to the point where there is little likelihood that 35-mm equipment will be available to theater movie exhibitors for the indefinite future, even though the system is readily adaptable to that purpose.

Color Prints in Camera. A technique for exposing Ansco's direct color print material, Printon, in the camera is described in the September-October 1954 issue of *Ansconian* (20 cents postpaid from Ansco, Binghamton, N. Y.). Printon is normally used for the reproduction of color transparencies, and it comes on a white opaque acetate support. In the article referred to, the print material is loaded into the camera's film holder and a reversing mirror or prism is mounted in front of the camera lens to correct the lateral "flopping"

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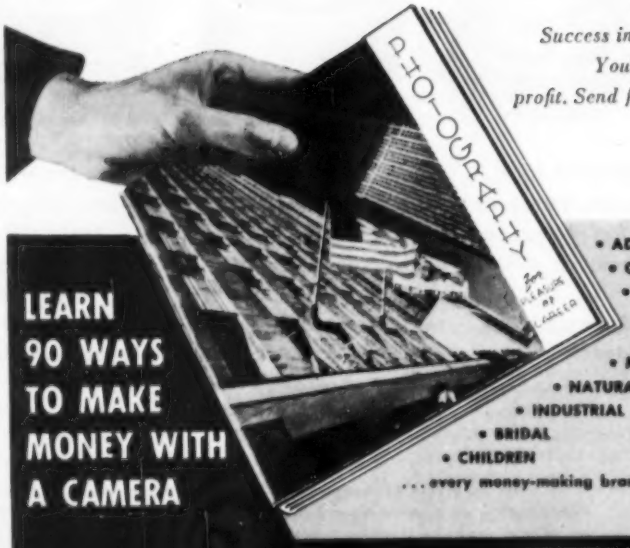

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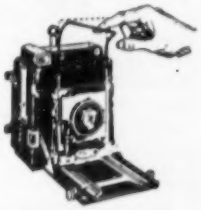
7. AUTOMATIC PARALLAX-CORRECTING OPTICAL VIEWFINDER—eye-piece automatically corrects for parallax as lens is focused.

8. ACCESSORY WIDE ANGLE OPTICAL ATTACHMENT—adapts all Pacemaker optical viewfinders to show the field of view of the wide angle lens.

9. ACCESSORY EYE-PIECE TELESCOPE (1½ POWER)—gives magnified detailed image for whatever lens is being used.

10. STAINLESS STEEL, FLEXIBLE, FULL IMAGE WIRE FINDER—completely flexible, protects front standard alignment from accidental shock or impact. Telescopes into front standard. Chromed spring steel rear peep sight has adjustable parallax correction.



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of the photographic image which, normally, is corrected when the intermediate color transparency (or the negative, in black-and-white photography) is eventually printed. Since Printon is inherently soft in gradation (to accommodate the characteristically harsh gradations of the transparency image) somewhat longer than normal first developing times are recommended. These extended developing times also serve to increase the relatively slow emulsion speed of the material. With the first developing time pegged at 14 minutes at 68 F, the exposure index of Printon is only 1.5 (ASA equivalent). At 20 minutes, the index rises to 8.0, and at 26 minutes, to 16.0. (Corresponding development times for 80 F processing are also listed—roughly half as long as for 68 F.) Since the direct exposure of Printon in the camera is principally recommended for art work, charts, and flat copy, the color saturation of the results is often inadequate. The substitution of Ansco Color Film color developer in place of the less active Printon type is recommended to increase the saturation substantially.

Shutterless Cine Projection II. In the May 1954 issue of PHOTOGRAPHY magazine, one of our T&T notes described the essential features of a new Xenon arc light source for motion picture projection which provides 120 intermittent light fields per second. Adapted to the DeVery JAN (Joint Army-and-Navy) 16-mm projector, the new light source did away with the need for a shutter and produced a sharper, brighter image than had previously been possible with conventional incandescent projection lamps. Since the appearance of our brief item on the subject, the Xenon arc source was transferred with other assets of the De Vry Corporation to Bell & Howell of Chicago. Moreover, three interesting background articles on the unique lamp have appeared in the September 1954 issue of the *Journal of the Society of Motion Picture Engineers.* The first of these, "Navy Development Program for a Brighter Projector Light Source," by Philip M. Cowett, sketches the history and technological objectives of the development program that led to the product. The second, "High-Brightness Xenon Compact Arc Lamp," by William T. Anderson Jr., of the Hanovia Chemical & Manufacturing Co., describes the physical characteristics and performance of a particular 1,000-watt Xenon Compact Arc Lamp designed for 60-cycle a-c operation. The third, "Application of the Xenon Arc to the Armed Forces 16-mm Projector," by E. W. D'Arcy and A. C. Seda, both formerly of DeVry Corp., relates to the installation and actual performances of the 1,000-watt Xenon source.

Camera Public Surveyed. A fascinating perspective of the American photographic public has been projected in the third door-to-door consumer survey recently completed by Sylvania Electric Products Inc. in behalf of the photolamp division of their company. The results of the survey and an evaluation of the data were

(Continued on page 100)

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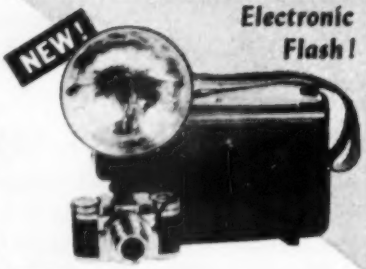

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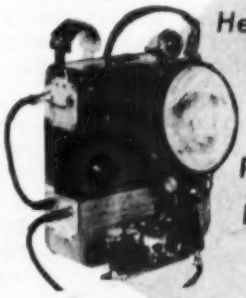

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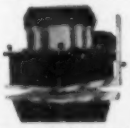

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Automatic Exakta VX with lenses indicated below	Waist-level viewfinder Total	Waist-level viewfinder 10% Down	Split-image Penta Prism Total	Split-image Penta Prism 10% Down
50-mm., f/2.8 fully automatic Isco Westanar	$239.50	$23.95	$296.50	$29.65
50-mm., f/1.9 fully automatic Schneider Xenon	341.70	34.17	398.70	39.87
50mm., f/3.5 Zeiss Tessar	199.50	19.95	259.50	25.95
50-mm., f/2.8 preset diaphragm Zeiss Tessar	259.50	25.95	316.50	31.65
58-mm., f/1.9 preset Meyer Primoplan	269.50	26.95	326.50	32.65
75-mm., f/1.9 preset Meyer Primoplan	299.50	29.95	356.50	35.65
58-mm., f/2 preset diaphragm Zeiss Biotar	335.00	33.50	392.00	39.20
50-mm., f/1.5 preset diaphragm Angenieux S21	359.50	35.95	416.50	41.65

ALL LENSES ARE COATED. LENSES BELOW ARE AVAILABLE WITH MOUNTS FITTING ANY 35-MM. MODEL OF THE EXAKTA, PENTACON, CONTAX-S, CONTAX-D, PRAKTICA OR PRAKTIFLEX CAMERAS, SO PLEASE SPECIFY TYPE OF CAMERA WHEN ORDERING.

FULLY AUTOMATIC PRESET DIAPHRAGM LENSES

	Total	10% Down
50-mm., f/2.8 Isco Westanar	$ 69.50	$ 6.95
50-mm., f/1.9 Schneider Xenon	169.50	16.95
WIDE ANGLE LENSES		
28-mm., f/3.5 Angenieux Retrofocus R11	120.00	12.00
35-mm., f/2.5 Angenieux Retrofocus R1	99.50	9.95
40-mm., f/4.5 Zeiss Tessar	75.00	7.50
40-mm., f/3.5 Steinheil Cassaron	49.50	4.95
40-mm., f/4.5 Meyer Helioplan	49.50	4.95
LONG FOCAL LENGTH LENSES		
85-mm., f/2.8 Steinheil Culminar	65.00	6.50
90-mm., f/2.5 Angenieux Y1	84.50	8.45
100-mm., f/2.8 Meyer Trioplan	75.00	7.50
135-mm., f/2.5 Angenieux P2	169.50	16.95
135-mm., f/2.8 preset Steinheil Quinar	149.50	14.95
135-mm., f/3.5 Angenieux Y2	75.50	7.55
135-mm., f/4 Zeiss Triotar	75.00	7.50
135-mm., f/4.5 Steinheil Culminar	60.00	6.00
150-mm., f/5.5 Meyer Tele-Megor	55.95	5.60
180-mm., f/5.5 Meyer Tele-Megor	82.95	8.30
250-mm., f/5.5 Meyer Tele-Megor	132.15	13.22
400-mm., f/5.5 Meyer Tele-Megor	199.50	19.95
HIGH-SPEED LENSES		
50-mm., f/1.9 Schneider Xenon with click stops	120.00	12.00
59-mm., f/1.5 preset Angenieux S21	165.00	16.50
90-mm., f/1.8 Angenieux P1	149.50	14.95

1955 (ANNIVERSARY MODEL) COUPLED RANGEFINDER AUTOMATIC EDIXA

An exceptional value! This 35-mm. camera has an automatic lever that advances film, cocks shutter, prevents double exposure and moves exposure counter; coupled, split-image rangefinder; f/2.8 coated lens; Pronto shutter; built-in flash contacts; body shutter release; direct optical viewfinder; speeds to 1/200 second. Edixa Anniversary Model C is a wonderful buy at **$49.95 (or $4.99 down).**

The famous, 35-mm., single-lens, reflex 1955 EXA is a streamlined version of of the Exakta.

Now you can have all the advantages of a 35-mm., single-lens reflex in a camera so simple to operate even a child can get wonderful pictures. It is the ideal camera for the Sunday photographer, for carrying in a purse or pocket, for anyone who wants professional results without learning technique, for a photographer who wants to "grow up" to an Exakta, for man, woman and child.

Exa with waist-level finder and	Total	10 % Down
50-mm., f/2.8 Westar	$ 85.00	$ 8.50
50-mm., f/3.5 Zeiss Tessar	109.50	10.95
50-mm., f/3.5 preset Tessar	149.50	14.95
50-mm., f/2.8 fully automatic Westanar	129.50	12.95
with Penta Prism	150.50	15.05

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Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ X 3¼	101mm Ektar f/4.5 (1/800 sec.)	$308.	$273.
	105mm Schneider Xenar f/3.5	315.	277.
	105mm Tessar f/3.5	323.	286.
	105mm Ektar f/3.7	325.	289.
4 X 5	135mm Schneider Xenar f/4.7	307.	265.
	135mm Optar f/4.7	322.	278.
	127mm Ektar f/4.7	322.	278.
	135mm Tessar f/4.5	337.	297.
	150mm Tessar f/4.5	347.	304.
	150mm Schneider Xenar f/4.5	347.	304.
	152mm Ektar f/4.5	343.	303.
	135mm Schneider Xenar f/3.8	353.	313.
	150mm Tessar f/3.5	408.	364.

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Leica M-3 w/ Elmar coated f/3.5 lens $348. Cash or $34.80 Down
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down

LEICA M-3 ACCESSORIES

Summaron-M coated 35mm f/3.5 lens	$ 99.00 Cash or	$ 9.90 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.)	93.00 Cash or	9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible)	150.00 Cash or	15.00 Down
Hektor-M coated 135mm f/4.5 lens	141.00 Cash or	14.00 Down
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Eveready Case for M-3 with meter attached	15.00 Cash or	1.50 Down

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Valoy II Enlarger	96.00 Cash or	9.60 Down
Leica IIf with Elmar coated f/3.5 lens	$177.00 Cash or	$17.70 Down
Leica IIf with Summaron coated f/3.5 lens	216.00 Cash or	21.60 Down
Leica IIIf with Elmar coated f/3.5 lens	237.00 Cash or	23.70 Down
Leica IIIf with Summaron coated f/3.5 lens	276.00 Cash or	27.60 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or	33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	357.00 Cash or	35.70 Down

1955 Nikon

With Nikkor coated f/2.0 lens $269. Cash or $26.90 Down; or with Nikkor coated f/1.4 lens now only $299.95 Cash or $29.99 Down. Stop press! All NEW NIKON model described elsewhere in this issue also available from D. F. A. NOW!

1955 CONTAX IIA and IIIA

New full synchro models! IIA with Sonnar coated f/2.0 lens $336. Cash or $33.60 Down; or with Sonnar coated f/1.5 lens $367. Cash or $36.70 Down. For Contax IIIA with built-in exposure meter add $45. Cash or $4.50 Down.

ALL NEW 1955 RETINA IIIc

Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter — $185. Cash or $18.50 Down. Optional: Curtar 35mm coated f/5.6 W/A lens $42.50 Cash or $4.25 Down; Longar 80mm coated f/4.0 telephoto lens $82.50 Cash or $8.25 Down.

1955 ZEISS *Contaflex 35*

Elegant pocket companion. Weighs only 21 ounces. Coupled rangefinder, built-in exposure meter. Equipped with renowned Opton Tessar coated f/2.8 lens in full synch' Compur Rapid M-X shutter with speeds to 1/500th second. $142. Cash or $14.20 Down.

new 1955 ZEISS CONTAFLEX

Ground-glass eye-level focusing is combined with split image rangefinder. Its superb Tessar 45mm f/2.8 coated lens with Synchro-Compur full M-X shutter, has fully automatic diaphragm! Exceptional value at $169. Cash or $16.90 Down.

1955 *Linhof* Super Technika Cameras

4 x 5 model with Multifocus rangefinder and 127mm Xenar coated f/4.7 lens in M-X shutter $359.75 Cash or $35.97 Down. Linhof 2¼ x 3¼ outfit with multifocus rangefinder and 3 lenses complete $575. Cash or $57.50 Down.

1955 *Omega* ENLARGERS

Omega B-6 $109.50 Cash or $10.95 Down; Automega B-5 $134.50 Cash or $13.45 Down; latest Omega D-2 with Omega lite $164.40 Cash or $16.40 Down; Omega D-2 condenser model $173.50 Cash or $17.35 Down; NEW Automega D-3 $207.50 Cash or $20.75 Down.

1955 POLAROID *Land* Cameras

Just out! Sensational NEW Polaroid Highlander $69.95 Cash or $6.95 Down. Also: Speedliner $89.75 Cash or $8.97 Down. Deluxe Pathfinder with coupled rangefinder $249.50 Cash or $24.95 Down.

1955 HASSELBLAD

Superlative 2¼X2¼ single lens reflex with crisp Ektar coated f/2.8 lens. Model "1000-F" speeds to 1/1000th sec. $379.50 Cash or $37.95 Down. NEW Superwide Camera 38mm Zeiss Biogon f/4.5 $489.50 Cash or $48.95 Dn.

NEW Models! 1955 Rolleis

Rolleiflex Xenar f/3.5 lens $234.50 Cash or $23.45 Down; or with Tessar f/3.5 $249.50 Cash or $24.95 Down. Rolleiflex 2.8C, either Xenotar f/2.8 lens or Zeiss Planar f/2.8 lens $309.50 Cash or $30.95 Down. Just out! Latest Rolleicord V Xenar f/3.5 lens $149.50 Cash or $14.95 Down.

1955 *Revere* Balanced-Tone TAPE RECORDERS

Model T-100 $169.50 Cash or $16.95 Down; T-500 $179.50 Cash or $17.95 Down; deluxe push-button T-700 $225. Cash or $22.50 Down; TR-800 (like T-700 plus built-in radio) $277.50 Cash or $27.75 Down. T-100 gives 1 hr. recording time; all others — 2 hrs.

new BOLEX H-16 Supreme

New model . . . just released! Complete with 3 top Kern lenses: Switar 1" f/1.4, Switar 16mm f/1.8, Switar 50mm f/1.4 —plus compartment case $779. Cash or $77.90 Down. Bolex H-16 Leader with Lytar 1" f/1.9 lens $269.50 Cash or $26.95 Down.

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stereo today

by Robert L. McIntyre

Wide-screen Stereo

Big things have been happening in stereo for over two years. Most of them date back to May of 1952, when the tentative standard for camera apertures and stereo mounts was developed. It wasn't really anything revolutionary. It recognized the existing picture aperture of the Stereo Realist camera, taking pictures 5 perforations wide on 35-mm film, and it established dimensions for placement of such a stereo pair in a mount for hand viewing.

The standard was important because it gave the industry a set of dimensions for guidance in developing new products and services. Anyone thinking of producing a stereo camera with a format anywhere near that of the Realist could tell just what picture aperture to use. Kodak's mounting service, introduced soon after the standard was submitted, provided an added incentive for new product development. Now we have about a dozen stereo cameras taking pictures the same size and mounts, viewers and projectors that are interchangeable.

Lack of standardization was one of the things that helped to kill the stereo boom of half a century ago. Early standardization has stimulated rapid development of modern 3-D equipment. The popular 5-perforation picture size has achieved such broad acceptance we are likely to think of it as the *only* stereo picture format. That would be a serious mistake.

The 5-perforation stereo picture, about 23x24 mm, is an excellent compromise. It provides good quality in the hand viewer or on the screen, it doesn't cost too much for most stereo fans, and it permits using a film advance mechanism in the camera that need not be extremely complicated or expensive. Yet there are other picture sizes that are better for some purposes.

For economy of operation, there's nothing like the Sawyer View-Master system for taking 10x11-mm pictures in two rows on 35-mm film. The 37 pairs you get on a $3.50 roll of Kodachrome cost less than 9½ cents per picture in comparison with 22 cents per picture for shooting with a 5-perforation-size camera. Sawyer's Personal camera has established a standard of its own.

For maximum quality there's an advantage in the wider, 7-perforation picture size employed by the Verascope camera which has just about disappeared from the American market. Still better pictures can be obtained by using the full 35-mm frame, taking pictures which actually measure 24x36 mm. There isn't a camera made to do it today, but ingenious amateurs are mounting regular 35-mm cameras in pairs or using them on slide-bars to achieve striking results.

Their wide-frame stereos are particularly effective when taken with lenses of shorter focal length than the traditional 50-mm lens for 35-mm cameras. Lenses of 35- or even 28-mm focal length have been used. There isn't standard equipment made for viewing them properly except on the screen—they can be projected in mounts made to fit the rear compartment of the TDC projector's slide carrier.

This suggests comparison with the striking realism achieved on the movie screen by Cinerama and CinemaScope. They are more than regular movies blown up bigger to fill a wide screen. They cover a wide field of view that begins to approximate the area we see with our eyes. When we sit close enough we see things much as the camera did in the original scene. There's no stereo, but the wide view gives a similar feeling of realism.

If wide-screen gives realism and stereo gives realism, why not a combination of the two? It can be done right now, if you like to experiment. Maybe, someday, we'll have cameras and viewers made to take pictures in a new, horizontal format. And maybe they will have lenses that cover a wider field of view than we are accustomed to. The 5-perforation standard has served a useful purpose, but it need not stand alone. There is room for at least two or three more.

Butterfly's World by Howard Butts was taken in stereo by using Contax camera with 28-mm lens on a slide bar. Narrow view (right) is 5-perforation section of full slide (left), shown for comparison.

As the need for them developed, we got standards for all the different movie camera sizes—from 8-mm to 35-mm, silent and sound. There's no reason for freezing modern stereo camera development at the current 5-perforation standard. It's merely a standard for that particular size picture, about 23x24 mm, not a standard for all stereo stills. The new standard will follow, once a manufacturer is enterprising enough to develop equipment that establishes a reason for it.

Cropping in the Camera

A certain amount of print-makers' thinking frequently pops up in discussions of stereo pictures. It's perfectly natural. For every stereo fan with long experience in 3-D, there are dozens who are old-timers at working with black-and-white. Some techniques which are standard practice in print making can throw us off the track in stereo. One of them is cropping—masking off part of a picture to make the remainder more effective.

Pictorial photographers who work with black-and-white use cropping be-

(*Continued on page 92*)

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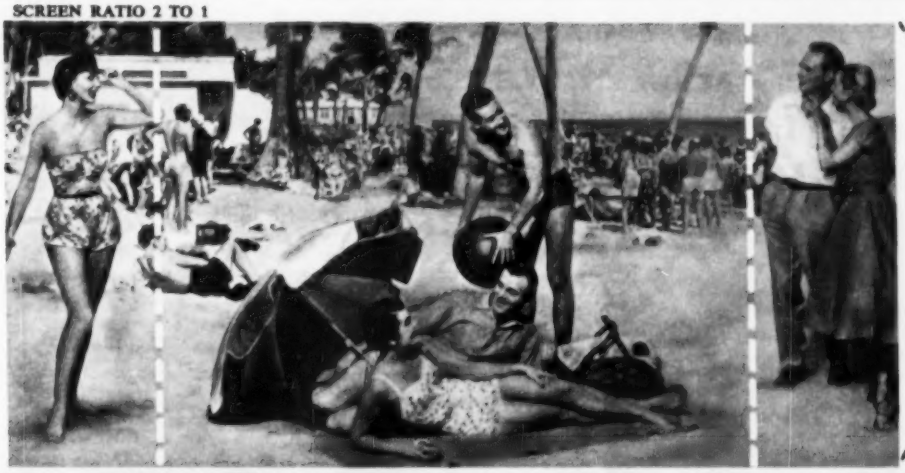
SCREEN RATIO 2 TO 1



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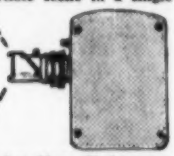

shot. You will shoot professional scenes and landscapes... pictures that seem to surround you because they encompass even corner-of-the-eye vision. That's full dimensional realism... as never before achieved in home movies!

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ON CAMERA. Vistascope gives your camera a 36° lens angle – 50% more than with its present 24° standard lens.* Now your 8mm. camera is better than a 16mm. Your 16mm. camera is better than a 35mm.

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ON PROJECTOR. You use regular color or black and white film in your camera with Vistascope. Vistascope squeezes the picture on the film, then unsqueezes it again when the same Vistascope lens is attached to your projector.

"INCREDIBLE!" was the first comment of a Warner Bros. producer, after viewing a Vistascope film. "Now amateurs can have the modern movie miracle without glasses in their own homes."

Vistascope increases the vision of your camera to approximate the depth and sweep of your own natural vision. In addition to full dimensional realism, it also takes a 50% greater horizontal sweep than your camera lens. Vistascope retains the true image height. It brings to your home movies the same kind of full dimensional realism that Cinemascope brings to Hollywood movies.

Here is how Vistascope produces full dimensional realism. The basic secret of Vistascope is that instead of one you are now using *two different* focal lengths at the same time—one for width, the other for height. This unique principle was perfected by Professor Albert Bouwers of Delft University, Holland. No other lens except a genuine anamorphic lens can give you this inherent advantage. And Vistascope is the anamorphic lens made for home movies.

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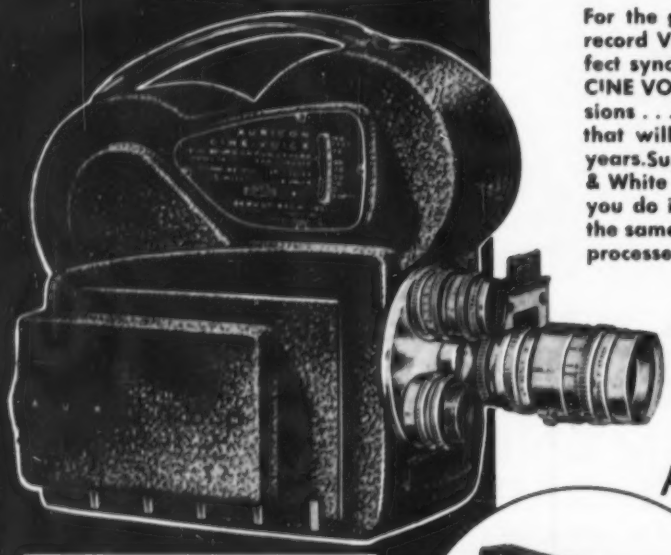

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W/2.8 Ctd. Practica Lens reg. 119.50	SPECIAL	59.50
W/1.9 Ctd. Primaphot reg. 159.50	SPECIAL	84.50
W/2.8 Ctd. Tessar Prestel reg. 169.50	SPECIAL	84.50
W/f2 Biotar Ctd. Prestel reg. 220.00	SPECIAL	104.50
Leather Eveready Case	SPECIAL	8.50
Special Synchro Flash	SPECIAL	7.95
Prism Finder	SPECIAL	13.95

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DON'T BE WITHOUT AN EXPOSURE METER!

Weston Master II	16.95
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GE PR1	17.50
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The Professionals Choice — LATEST B N 4x5 PACEMAKER GRAPHIC

- 135mm 14.7 Ctd. Lens
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- Kalart Optd. Rfdr.
- Ortland Finderscope
- Graflok Back
- Cut Film Holder
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Tremendous SALE on Famous 35mm SUPER DOLLINA 11 CAMERAS!!

MINIFILM now offers the latest 1954 series at sensationally low prices

- SPLIT FIELD SPLR. RFDR.
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- Body shutter release
- Double exposure prevention

BRAND NEW SUPER DOLLINA 11

w/f2.8 ctd Tessar lens Reg. 119.50 — Special 59.50
w/f2 ctd Biotar lens Reg. 129.50 — Special 69.50

Leather Eveready Case ... 8.50

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- COUPLED RANGEFINDER
- Reflex Viewing & Focusing
- Double Exp. Prev.
- Flash Synchronization

	reg.	SPECIAL
35mm Bolsey C Reflex f3.2	99.50	45.95
35mm Bolsey B2 With Case & Flash	66.50	34.00

NOW ... A ROLLEI FOR ALL!

Latest Auto Rolleicord IV. f3.5 Xenar MX. Only ... 86.00
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Used Auto Rolleiflex III, f3.5 Ctd. Tessar MX. Only ... 129.
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USED

THE BEST IN MOVIES — BELL & HOWELL OUTFIT

B&H 8mm 220 Camera
- f2.5 lens • Life Size Viewfinder
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PLUS B&H Model 221 Projector
- 400 Ft. Capacity
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- Carry Case

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Polaroid Land Camera	89.75	44.25
Polaroid Pathfinder f4.5 Lens MX Flash X.R.P.	249.50	144.50

FACTORY ORIGINAL FILM

Guaranteed Fresh 35mm ANSCO COLOR RELOADS — EACH 1.29 — 4 for 4.50 — 20 Exp. Daylight or Tungsten

Save! Save! Save! New Federal Enlargers DISPLAY MODELS

35—35mm, 23—2¼x3¼, 45—4x5
C—Condenser, D—Diffusion, CL—Cold Light

	Reg.	SPECIAL
35-C Federal 135 f4.5	49.95	37.46
23-D Federal 240 f2.8	34.95	18.71
23-D Federal 300 f6.3	35.75	39.81
23-C Federal 270 f6.3	46.95	35.21
23-CL Federal 300CL f6.3	53.00	39.75
23-C Federal 311 f4.5	69.25	51.94
45-D Federal 450 f4.5	108.50	83.13
45-C Federal 470 f4.5	129.50	97.13
45-CL Federal 450CL f4.5	114.75	86.06

LEICA IIIF CAMERA

- f2 Ctd. Summitar Lens
- 1 Sec. to 1/1000
- Fully Synch.

168.50

W f1.5 Xenon used ... 199.00
W f2 Summicron used ... 197.50
W f1.5 Summarit used ... 218.00

TERRIFIC!! BOLEX H16 CAMERA OUTFIT

Complete With 3 Lenses At A WHOPPING LOW PRICE...

- Automatic Threading
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- Single Sprocket for Sound
- Forward or Reverse
- Single Frame Exp.
- 8 to 64 F.P.S.

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LENSES:
15mm f2.8 Wide Angle
25mm f1.9 Normal Angle
75mm f4.5 Telephoto

238.00 COMPLETE

35mm EXA

most compact popular single lens reflex

- f2.8 Coated Meritar
- Interchangeable Lenses
- Interchangeable with Pentaprism
- Full MX Flash Synch.

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	Reg.	Special
DBC Bantam 300W D.C. Selective	59.50	31.95
D.B.C. Bantam 300W D.C. Selective	49.95	29.50
Lafleur 50 300W Automatic	95.00	55.00

35mm BULK FILM LOADER

W 10 EMPTY CARTRIDGES 4.95

W/100 Ft. Fresh Safety Film, Kodak Plus X, XX or Tri-X ... 6.50
12 36 Exp. Reloads, Kodak Plus X, XX or Tri-X ... 3.40

FAMOUS GOLDE PROJECTOR

At An Exceptional Price! BRAND NEW 29.95

- 300 Watt
- Blower Cooled
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- For 2x2 Slides

Deluxe Carrying Case 8.50
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Used KINE EXAKTA VX

- Single Lens Reflex Camera
- Synchronized for Flash & Strobe

f2.8 Westanar Fully Automatic — SPECIAL 156.00

f2 Biotar Prestel 172.00
f2.8 Tessar Prestel 156.00
f1.5 Xenon Fully Automatic 197.00

ARGUS C-3 CAMERA

- f3.5 Coated Lens
- Rfdr. Cpld
- With Case & Flashgun

Only 33.50 used

BRAND NEW Latest 1955 AUTOMATIC PENTAGON

- Fully Automatic Diaphragm
- Prismascope • MX Flash
- 1 Sec. to 1/1000

With f2.8 Ctd. Steinheil Automatic Lens Reg. 249.50 — Special 139.95
With f2 Ctd Lens Reg. 249.50 — SPECIAL 159.50
Eveready Case Reg. 13.00 — SPECIAL 8.75

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- Coupled Rangefinder
- f3.5 Coated Lenses
- Flash Synchronization
- Double Exp. Prev.

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Revere Reg. Turret f2.8 Plus 1½" f3.5 Tele Lens
Reg. 134.50
67.00 USED

SUBSTANTIAL SAVINGS ON THE AMAZING 35mm AUTOMATIC ZEISS CONTAFLEX

- f2.8 Coated Tessar Lens
- Automatic Diaphragm
- MX FLASH STRIPE
- REFLEX FOCUSING

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3. Rush your order (and trade-in equipment if you have such) plus your remittance to cover—or instructions to ship C.O.D. for the balance.

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Lenses for LEICA, CANON, CONTAX, NIKON

	New	Used	Trade-in
21 mm f4.5 Zeiss Biogon g	$269.00		$130.00
28mm f6.3 Hektoreg W.A.	102.00	$60.00	50.00
28mm f3.5 Serenarg W.A.	136.00	84.00	60.00
35mm f2.8 Biometar W.A.g		109.00	70.00
35mm f2.8 Biogon W.A.g	211.00	127.50	100.00
35mm f3.5 Elmar W.A.g		48.00	35.00
35mm f3.5 Nikkorg W.A.	97.50	57.00	40.00
35mm f2.5 Nikkorg W.A.	149.50	97.50	70.00
35mm f3.2 Serenarg W.A.	94.00	72.00	45.00
35mm f2.8 Serenarg W.A.	110.00	78.00	50.00
35mm f3.5 Summarong W.A.	96.00	54.50	40.00
50mm f3.5 Elmarg	57.00	34.00	30.00
50mm f2 Nikkorg	110.00	69.00	45.00
50mm f1.4 Nikkorg	199.50	119.00	80.00
50mm f1.5 Serenarg	168.00	109.00	80.00
50mm f2 Serenarg	167.00	104.50	75.00
50mm f1.5 Serenarg	192.00	119.50	90.00
50mm f2 Summitar	88.00	63.75	45.00
50mm f2 Summicrong	156.00	106.00	85.00
50mm f1.5 Summarits	177.00	114.00	90.00
50mm f1.5 Schneider Xenon g	98.00	74.00	50.00
50mm f3.5 Tessarg	70.00	47.50	30.00
73mm f1.9 Hektor Tele		69.00	50.00
85mm f2 Nikkorg	179.50	99.00	70.00
85mm f1.5 Serenarg	238.00	137.50	110.00
85mm f2 Sonnarg Tele	251.00	109.00	80.00
85mm f1.5 Summarong	360.00	185.00	150.00
90mm f4 Elmarg	90.00	58.00	40.00
90mm f4.2 Thambar Tele		89.00	60.00
100mm f4 Serenarg	87.00	49.00	35.00
135mm f4.5 Leitz Hektor Bib		69.00	40.00
135mm f4.5 Nikkorg	135.00	88.50	75.00
135mm f3.5 Nikkorg	145.00	75.00	55.00
135mm f4 Serenar g	108.00	69.00	50.00
135mm f4 Sonnar g	150.00	88.00	70.00
135mm f4.5 Steinheil g	54.50	37.50	25.00
200mm f4.5 Telyt g	156.00	104.00	75.00
300mm f5.6 Kilar Repscope g	294.50	178.00	120.00
400mm f5.6 Novoflex g	189.50		85.00

Lenses for EXAKTA, CONTAX D, PRAKTICA, PENTACON

	New	Used	Trade-in
28mm f3.5 Angenieux g	$120.00	$ 78.50	$ 60.00
35mm f2.5 Angenieux g	99.50	61.00	50.00
40mm f3.5 Cassarox g	49.50	31.00	20.00
40mm f4.5 Tessarg W.A.	75.00	47.50	35.00
50mm f1.5 Angenieux Pre-setg	165.00	108.00	85.00
50mm f2.8 Tessar preset g	65.00	39.50	25.00
50mm f2.8 Westanar Auto Diag	69.50	44.50	30.00
50mm f1.9 Xenon Autog	169.50	119.00	90.00
58mm f2 Biotar g		49.00	35.00
58mm f2 Biotar preset g	125.00	67.50	45.00
58mm f1.9 Primoplan g		44.00	30.00
75mm f1.5 Biotar g	216.50	98.50	75.00
85mm f2.8 Steinheilg	65.00	42.00	30.00
90mm f2.5 Angenieux g	84.50	58.50	40.00
90mm f1.8 Angenieux g	149.50	102.00	75.00
90mm f4 Sun g	51.95	24.50	20.00
90mm f4 Sun preset g	64.95	33.50	25.00
135mm f2.8 Steinheil Quinar preset	149.50	92.50	70.00
135mm f3.5 Angenieux g	75.50	49.50	30.00
135mm f4.5 Steinheil g	60.00	39.50	25.00
135mm f3.8 Sun g	59.50	29.50	20.00
135mm f3.5 Sun preset g	74.95	36.50	25.00
135mm f3.5 Tele Quinar preset g	84.95	44.00	35.00
135mm f4.5 Tele Xenar g	58.95	39.50	30.00
135mm f4 Zeiss Triotar g	75.00	49.00	35.00
180mm f5.5 Tele Xenar g	82.75	54.50	40.00
180mm f2.8 Zeiss Sonnar preset		230.00	150.00
240mm f5.5 Tele Xenar g	115.75	78.00	55.00
360mm f5.5 Schneider Tele Xenarg	169.95	114.00	80.00
400mm f5.6 Novoflex g	189.50		85.00
400mm f5.5 Tele Megor g	199.50	139.00	100.00

g coated * flash synchronized

ACCESSORIES FOR IMPORTED CAMERAS

	New	Used	Trade-in
Leitz Focustide	$ 36.00	$ 23.00	$ 15.00
Leitz Imarect Finder	39.00	24.00	16.00
Leitz B.C. Flashgun	24.00	18.00	12.00
Leitz Mirror Reflex Housing	102.00	69.00	50.00
Leitz Rooky Attach	31.50	22.00	15.00
Zeiss Revolv. Univ. Finder	80.00	43.00	30.00
Zeiss Contometer Close-Up	81.00	43.00	30.00
Rolleikin Back	35.78	22.50	15.00
Rollei Plate Back 3 Holders	38.27	24.50	15.00
Rollei Flashflex B.C. Gun	22.96	14.50	10.00
Universal Image Erecting Finder	24.50	16.00	10.00
Universal Zacm Finder	22.50	15.00	9.00
Micro Hoto Attach	108.00	79.00	60.00
Rapid Leicavit for IIIf	24.00	16.00	10.00
Novoflex Bellows for Leica, Contax	39.50		15.00
Novoflex for Exakta, Pentacon, etc	39.50		15.00
Novoflex Reflex Housing for Leica-Contax	145.00		75.00
Novoflex Tripod and Stereo Rackover	25.00		12.00
Novoflex Universal Panoramic attach	11.50		

LEICA CONTAX NIKON CANON

	New	Used	Trade-in
Canon IV S 2 f1.8 Serenarg*	$284.00	$165.00	$130.00
Contax I f2.8 Tessar		46.00	30.00
Contax I f2 Sonnar		59.00	40.00
Contax II f2 Sonnar		99.00	70.00
Contax II f1.5 Sonnar		119.00	90.00
Contax III f2 Sonnar		109.00	80.00
Contax IIA f2 Sonnar g*	353.00	168.00	125.00
Contax IIA f1.5 Sonnar g*	383.00	189.50	145.00
Contax IIIA f2 Sonnar g*	387.00	199.00	150.00
Contax IIIA f1.5 Sonnar g*	417.00	218.95	165.00
Leica A f3.5 Elmar		29.00	20.00
Leica Std. f3.5 Elmar		39.00	30.00
Leica D f3.5 Elmar		59.00	40.00
Leica IIIA f3.5 Elmar		79.00	55.00
Leica IIIA f2 Summar		85.00	65.00
Leica IIIC f3.5 Elmar g		92.50	70.00
Leica IIIC f2 Summitar g		125.00	100.00
Leica IIF f3.5 Elmar g*	177.00	127.00	100.00
Leica IIIF f3.5 Elmar g*	237.00	152.00	120.00
Leica IIIF f2 Summitar g*	268.50	168.50	145.00
Leica IIIF f2 Summicron g*	336.00	197.50	168.00
Leica IIIF f1.5 Summarit g*	357.00	219.00	175.00
Leica M3 body	298.00		150.00
Leica M3 f3.5 Elmar g*	348.00		175.00
Leica M3 f2 Summicron g*	447.00		220.00
Leica M3 f1.5 Summarit g*	468.00		230.00
Nikon f2 Nikkor g*	269.00	154.00	185.00
Nikon f1.4 Nikkor g*	359.00	167.50	115.00

35MM SINGLE LENS REFLEX

	New	Used	Trade-in
Alpa 4 f2.8 Delft Allmeng*	$239.00	$159.00	$125.00
Alpa 5 f1.9 Xenong*	359.00	219.00	155.00
Alpa 7 f1.8 Switarg*	459.00	299.00	200.00
Exa f2.8 Westar MXg	85.00	46.95	35.00
Exa f3.5 Tessar MXg	109.50	67.50	50.00
Kine Exakta f3.5 Tessar g*		72.50	50.00
Kine Exakta II f2 Biotar		109.00	85.00
Exakta V f3.5 Tessar MX g		119.00	90.00
Exakta V f2 Biotar MXg		139.00	110.00
Exakta VX f3.5 Tessar MXg	199.00	132.95	100.00
Exakta VX f2.8 Tessar pre-set MXg	259.50	156.00	120.00
Exakta VX f2 Biotar pre-set MXg	335.00	172.00	135.00
Contaflex f2.8 Tessar Auto RFg*	169.00	97.50	75.00
Contax S f2 Biotar P.S.g*		109.00	75.00
Contax D f2 Biotar P.S.g*	199.00	119.00	80.00
Pentacon f2.8 Westanar Autog*	249.50	119.00	95.00
Pentacon f2 Biotar pre-set*	249.50	129.00	100.00
Praktica FX f2.8 Westar MXg	59.50	42.50	30.00
Praktica FX f1.9 Primo MXg	84.50	67.00	45.00
Praktica FX f2 Biotar P.S. MX	104.50	84.00	65.00
Praktiflex f2.9 Victar g		34.00	20.00
Praktiflex f2 Biotar g		69.00	45.00
Rectaflex f2 Xenon RF g*	296.00	137.50	100.00

35MM CAMERAS

	New	Used	Trade-in
Agfa Karat II f2.8 Xenar RF		$ 32.00	$ 20.00
Ansco Karomat f2 RF MXg	$125.00	73.50	55.00
Ansco Bogent f3.5 MXg	54.50	34.50	20.00
Argus A 4 f3.5g*	32.50	22.00	15.00
Argus A f4.5		9.00	5.00
Argus C2 f3.5 RF		19.00	12.00
Argus A2 f4.5		14.50	9.00
Argus 21 f3.5g*	50.50	29.50	20.00
Argus C 3 RF case and flash	66.50	33.50	25.00
Argus C4 f2.8 RF MX	84.50	48.95	35.00
Super Bald. f2 RF MX g	69.50	45.00	35.00
B&H Folon f2 RF MX	498.00	265.00	200.00
Beiney B f3.2 RF g	49.50	24.50	17.00
Beiney B-2 RF, case and flash	66.50	34.00	25.00
Beiney B22 f3.2 RF g*	69.50	35.50	30.00
Beiney C f3.2 Reflex RF g*	89.50	45.95	35.00
Beiney C22 f3.2 Reflex RF g*	99.50	67.50	50.00
Clarus f2.8 RFg*		37.50	30.00
Contessa f2.8 RF meter MXg*	153.00	94.00	70.00
Contina II f2.8 RF MX g	110.00	69.50	50.00
Ditto 90 f2.8 Rap. Seq. g*	49.00	37.00	25.00
Edinos f2 Xenon g*	49.50	29.50	20.00
Edinos III RF f2 Xenon g*	64.50	41.50	30.00
Ilaca B f2.9 Hilar RFg*	79.25	54.50	35.00
Kodak 35 f3.5 RFg*		32.50	25.00
Kodak Flash Bantam f4.5g*	$ 56.00	$ 29.00	$ 20.00
Kodak Bantam R28 f4.5		18.00	12.00
Kodak Bantam Spec. 12 RFg		57.00	40.00
Kodak Pony R28 f4.5 C*	29.50	17.00	12.00
Kodak Pony 135 f4.5 C*	29.75	18.00	12.00
Retina I f3.5 Xenar		29.00	20.00
Retina II f2 Xenon RF		59.00	40.00
Kodak Retina IIA RF MXg	127.50	84.50	65.00
Kodak Signet f3.5 Ektar RFC*	87.50	49.00	40.00
Kodak Town & Country f3.9 RF case & flash	75.00	49.00	30.00
Konica II f2.8 RF MXg	119.75	69.50	50.00
Minox IIIS chain & case*	139.50	85.00	60.00
Minox II f3.5g		49.50	30.00
Mercury II f2.7g*	41.50	19.50	15.00
Robot f2.8 Tessar Rap Seq		39.00	25.00
Robot II f2 Biotar Rap Seq		54.00	30.00
Robot IIA f1.9 Xenon Rap Seq.g*	89.50	57.00	40.00
Robot Star f1.9 Xenon Rap Seq.g*	127.50	79.50	55.00
Voigt Prominent f2 RF MXg	220.00	142.00	100.00
Voigt Prominent f1.5 RF MXg	270.00	152.00	105.00
Voigt Vitessa f2 RF MXg	127.50	84.00	55.00
Voigt Vito II f3.5g*	54.50	31.00	25.00
Voigt Vito III f2 RF MX*	119.50	79.50	55.00

35MM STEREO CAMERAS

	New	Used	Trade-in
Edixa Stereo f3.5g	$69.50	$39.50	$30.00
Iloca II f3.5g*	69.50	49.50	30.00
Kindar f3.5 RFg*	99.50		45.00
Kodak f3.5g*	84.50	57.50	40.00
Revere f3.5 RFg*	174.50	86.00	70.00
Stereo Realist f3.5 RFg*	159.00	79.00	60.00
Stereo Realist f2.8 RFg*	198.50	119.00	95.00
TDC Colorist f3.5g*	98.99	69.00	45.00

2¼x2¼ REFLEX CAMERAS

	New	Used	Trade-in
Ansco Auto Reflex f3.5g	$189.25	$ 84.00	$ 60.00
Argoflex E f4.5		17.00	10.00
Argoflex EF f4.5g	59.50	29.00	15.00
Ciroflex B f3.5g		29.00	20.00
Ciroflex C f3.5/400g	75.00	37.00	25.00
Ciroflex D f3.5g	75.00	48.00	30.00
Ciroflex E f3.5/400g*	99.50	59.50	40.00
Ciroflex F f3.2 MXg		72.00	50.00
Dejur f3.5g*	99.50	49.50	30.00
Exakta 66 f2.8 Tessar MXg	319.50	218.00	165.00
Flexaretta f3.5g*	69.50	47.50	25.00
Graflex 22 f3.5 C*	93.00	49.00	35.00
Graflex 22/400 f3.5 C*	117.50	78.00	55.00
Hasselblad f2.8 Ektar /1600 C*	476.00	279.00	215.00
Hasselblad f2.8 Ektar /1000 C*	379.50	217.50	175.00
Ikoflex IA f3.5 Tessarg*	122.00	74.50	50.00
Ikoflex IIA f3.5 Tessarg*		86.00	60.00
Ikoflex IIA Auto f3.5 Tessar MXg*	159.00	105.00	80.00
Kodak Reflex I f3.5g*		39.00	25.00
Kodak Reflex II f3.5g*		59.00	40.00
Mamiyaflex II f3.5g*	99.95	59.50	35.00
Mamiyaflex Auto f3.5g*	179.95	99.50	65.00
Master Reflex f3.5 Meyerg*	185.00	119.50	75.00
Primar Reflex II f3.5 Tessarg*	169.00	124.00	90.00
Ricohflex VI f3.5g*	39.50	22.00	15.00
Rolleicord I f4.5 Triotar		39.00	25.00
Rolleicord II f3.5 Triotar		47.50	30.00
Rolleicord III f3.5 Xenarg*		67.50	45.00
Rolleicord IV f3.5 Xenar MXg	149.50	86.00	70.00
Auto Rollei f3.5 Xenar		83.00	60.00
Auto Rollei f3.5 Tessar		91.50	65.00
Auto Rollei IIB f3.5 Xenarg*		98.50	80.00
Auto Rollei IIB f3.5 Tessarg*		107.50	90.00
Auto Rollei IIB f2.8 Tessarg*		149.50	110.00
Latest Rollei III f3.5 Xenar MXg	234.50	138.00	110.00
Latest Auto Rollei III f3.5 Tessar MXg	249.50	154.00	120.00
Latest Auto Rollei 2.8 C f2.8 Xenctar MXg	309.50	216.00	160.00

ROLL FILM CAMERAS

	New	Used	Trade-in
Ansco Super Speedex f3.5 RFg*	$119.50	$79.50	$55.00
Ansco Speedex f4.5g*	36.50	22.50	15.00
Ikonta A f3.5 Tessarg*	92.00	59.50	40.00
Ikonta IIIB f3.5 Tessarg*	99.00	67.50	45.00
Ikonta IIC f3.5 Tessarg*	125.00	79.50	55.00
Ikonta IIIC f3.5 Tessarg*	136.00	87.50	60.00
Kodak Tourist II f4.5g*	72.50	39.50	28.00
Kodak Cheyron f3.5 RF 800 MX	198.50	142.50	100.00
Kodak Medalist I f3.5 Ektar		57.00	45.00
Kodak Medalist II f3.5 Ektarg*	304.75	114.00	80.00
Kodak Monitor f4.5		29.50	18.00
Kodak Vigilante f6.3		14.95	10.00
Polaroid Highlander	69.95	42.50	30.00
Polaroid Landg*	89.75	44.25	35.00
Polaroid Pathfinder f4.5 RF	249.50	164.50	123.00
Super Ikonta A f3.5 Tessar RFg*	108.00	57.00	40.00
Super Ikonta B f2.8 Tessar RF g*	154.00	87.50	65.00
Super Ikonta BX f2.8 Tessar RFg*	182.00	102.00	75.00
Super Ikonta C f3.5 Tessar RFg*	120.00	62.00	45.00
Voigt Bessa I f3.5	72.50	39.50	25.00
Voigt Bessa II f3.5 RF MXg	124.50	69.00	50.00
Voigt Perko II f3.5 MXg	76.50	44.00	30.00

PRESS CAMERAS

	New	Used	Trade-in
23 Ann. Graphic RF f4.5 lens		$ 84.50	$ 60.00
34 Ann. Graphic RF f4.7 lens		92.00	65.00
45 Ann. Graphic RF f4.7 lens		109.00	80.00

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	New	Used	Trade-in
2¼ x3¼ Busch f4.5 KRF c*		$ 69.00	$ 45.00
4x5 Busch f4.7 KRF c*		87.50	60.00
2¼ x3¼ Century Graphic f4.5 KRF c*	$145.45	99.00	75.00
3¼ x4¼ Super D Graflex f4.5 Ektar Auto Dia c*	289.50	139.00	100.00
2¼ x3¼ Graflex B f4.5	129.50	49.00	30.00
3¼ x4¼ Graflex B f4.5	149.50	59.00	35.00
4x5 Super D Graflex f5.6 Ektar Auto Diag*	299.50	159.00	115.00
2x3 Linhof Super Tech RF 3-lenses comp.	569.90	340.00	280.00
4x5 Linhof Super Tech RF f4.5 MX	389.75	208.00	165.00
2¼ x3¼ Pacemaker Crown f4.5 KRFg*	275.45	144.00	110.00
2¼ x3¼ Pacemaker Speed f4.5 KRFg*	313.95	159.00	120.00
3¼ x4¼ Pacemaker Crown f4.7 KRFg*	267.45	149.00	110.00
3¼ x4¼ Pacemaker Speed f4.7 KRFg*	309.95	169.00	125.00
4x5 Pacemaker Crown f4.7 KRFg*	271.45	167.00	135.00
4x5 Pacemaker Speed f4.7 KRFg*	315.45	179.00	135.00

SLIDE PROJECTORS

*Blower cooled

	New	Used	Trade-in
Ampromatic, 500 W, Acromat, case*	$84.50	$41.50	$30.00
Argus PB 300, case*	48.50	27.25	20.00
Brumberger Bel Air, 300 W.*	59.50	38.50	25.00
Brumberger Fleetwood, 500 W 2¼*	69.50	42.50	30.00
FR Port a View	54.95	32.50	20.00
GoldE Jet 300 W, case*	54.50	31.00	25.00
GoldE Manumatic 300 W *	58.50	27.50	20.00
GoldE Coronet 200 W, case*	44.75	22.00	15.00
GoldE Reflex 300 W, case 2¼ *	86.50	49.00	35.00
GoldE Master 500 W case 3x4	89.65	49.00	30.00
GoldE All Purpose 1000 W case 3x4 *	175.25	115.00	75.00
Kodaslide Merit 150 W	26.10	16.50	10.00
Kodaslide Highlux III 300 W case *	56.50	38.50	25.00
Kodaslide Signal 500 W*	72.50	49.00	35.00
Kodaslide Table Viewer DL	97.50	67.50	50.00
Kodaslide Table Viewer 4x	37.50	27.00	20.00
LaBelle 22 Automatic 200 W *	69.00	46.50	35.00
LaBelle 55 Automatic 500 W *	95.00	55.00	40.00
LaBelle 33 Auto Remote 300 W case *	129.60	79.00	60.00
LaBelle 75 Auto Remote 500 W case *	154.95	99.50	75.00
Leitz Prado 150 W, slide & strip	78.00	42.00	30.00
Leitz Prado 500W Slide, Strip, Stereo*	164.00		
Nord Stereo 300 W*	99.50	69.00	50.00
Revere 444 300 W*	69.50	39.50	30.00
Skan 100 W case	35.90	19.50	12.00
Skan 200 W *	44.50	24.00	15.00
Spencer MC 300 W slide & strip *	92.00	58.50	40.00
SVE Instructor 300 W slide & strip *	89.50	57.50	40.00
SVE Instructor 750 W slide & strips *	139.50	89.50	60.00
SVE Schoolmaster 300 W sl. & str	64.50	43.50	40.00
SVE Skyline B 300 W *	52.45	27.50	20.00
SVE Skyline C 300 W *	68.20	44.50	30.00
SVE Skyline D semi-auto, 300 W *	78.70	49.50	35.00
TDC Headliner 300W Semimatic *	49.99	29.50	20.00
TDC Showpak 300W case*	52.50	29.50	20.00
TDC Mainliner 300W Semimatic*	59.50	31.95	25.00
TDC Model D 300W Semimatic*	67.50	36.95	28.00
TDC Streamliner 500 W Semimatic *	84.50	49.50	35.00
TDC Professional 500 W Auto select *	99.50	65.00	48.00
TDC Professional 750 W Auto select *	150.00	97.00	70.00
TDC Duo 300W 2¼ *	67.50	36.95	28.00
TDC Duo 500W 2¼ *	84.50	52.50	40.00
TDC Project-or-View 150W	69.50	47.00	35.00
TDC Project-or-View 200W*	77.50	48.50	35.00
TDC Stereo Projector 500W*	169.50	105.00	80.00
TDC Stereo Projector View 300W*	144.50	98.50	70.00
Viewlex AP1C 150 W slide & strip	82.00	52.50	35.00
Viewlex AP7CT 750 W slide & strip *	228.50	147.00	100.00
Viewlex V 22C 300 W strip & slide *	86.75	55.00	40.00
Viewlex V 25C 500 W strip & slide *	104.75	66.50	50.00
Viewlex V33L 300W Auto*	67.00	41.50	30.00
Viewlex V35L 500W*	79.95	47.50	35.00
Stereo Realist 1000 W *	449.50	325.00	225.00

8MM CAMERAS

	New	Used	Trade-in
Ampro 8 f2.5 Mag c	$143.50	$ 92.00	$ 65.00
B&H 220 f2.5 c	49.95	27.50	20.00
B&H 134V f2.5 c	89.95	47.00	35.00
B&H 134TA f1.9 Tur c	159.95	99.50	75.00
B&H 172 B f1.9 Mag. c	164.95	102.50	80.00
B&H 172A f1.9 Mag. Tur c	199.95	119.50	95.00
Bolex C 8 f2.8 Tvar c	89.50		40.00
B & H 252 f2.3 Monterey c	59.95	39.00	28.00
Bolex B8 f2.8 Tvar Tur c	119.50	79.50	55.00
Bolex H8 Leader f1.9 Tur c	259.50	149.00	115.00
Bolex L 8 f2.8 Tvar c	89.95	49.00	35.00
Bolex H 8 De Luxe f1.9 Tur c	365.75	247.50	200.00
Bolex 8mm Paillard f2.8c	219.50	147.00	110.00
Kodak Brownie f2.7 c	37.50	22.50	15.00
Kodak Brownie f1.9 c	46.75	32.00	25.00
Cine Kodak Reflant f2.7 c	84.50	52.00	35.00
Cine Kodak Magazine f1.9 c	149.50	82.50	65.00
De Jur Citation f2.5 c	77.50	39.50	30.00
De Jur Embassy f2.5 Mag c	106.95	69.50	55.00
De Jur Fadematic f1.9 c	149.50	93.00	65.00
Keystone K-29 Pathfinder f2.8 c	49.95	29.50	20.00
Keystone K-30 Capri f2.8 c	54.95	34.50	25.00
Keystone K-32 Olympic f2.5 c	79.95	46.50	30.00
Keystone K-35 Olympic Tur f1.9 c	119.95	77.50	60.00
Keystone Bel Air f2.5 Mag c	89.50	52.00	35.00
Keystone Riviera f1.9 Mag Tur c	139.95	92.50	65.00
Revere 50 f2.5 c	49.50	24.00	18.00
Revere 55 f2.8 c case	73.50	44.50	30.00
Revere 88 f2.5 c	74.00	33.50	25.00
Revere 99 f2.8 Tur c	99.50	54.50	35.00
Revere 80 f2.5 c	97.50	46.50	35.00
Revere 84 f1.9 Tur c	147.50	84.00	70.00
Revere 67 f2.8 Mag Tur c	119.50	59.50	40.00
Revere 40 f2.5 Mag c	99.50	53.50	40.00
Revere 44 f1.9 Mag Tur c	154.50	94.50	70.00
Revere B61 f1.9 Mag c	$137.50	$ 81.50	$ 60.00
Revere B63 f2.8 Mag Tur c	142.50	84.00	65.00

8MM PROJECTORS

	New	Used	Trade-in
Ampro Futurist 750W case	$149.95	$ 84.50	$ 60.00
B&H 221 500 W Case	84.50	49.50	35.00
B&H 253 Monterey 500 W Case	99.50	55.75	45.00
B&H Regent 500 W Case	179.95	104.00	80.00
Bolex M-8 500 W	169.50	114.00	85.00
De Jur 750 W Case	159.50	84.00	65.00
De Jur 1000 W Cordomatic Case	177.50	105.00	85.00
Keystone K70C Brightbeam 500 W Case	79.90	44.95	35.00
Keystone K80 500 W Case	99.65	67.50	45.00
Keystone K 95 750 W Case	119.50	74.50	60.00
Keystone K109 750 W Splicer Case	159.50	89.50	65.00
Kodak Brownie 300 W Case	62.00	41.95	30.00
Kodascope 8-71A 1000 W	110.00	72.50	50.00
Movieonite Sound 750 W Case	398.50	274.00	200.00
Revere 85D 500 W Case	124.50	59.25	45.00
Revere 90 750 W Case	159.50	78.00	60.00

16MM CAMERAS

	New	Used	Trade-in
Auricon Cine Voice f1.9 c	$749.00	$547.00	$375.00
Arriflex 16 (complete 3 lenses)	19.90		
Bell and Howell Automaster Mag. Tur f1.9		129.00	100.00
B&H 200 f2.5 Mag c	174.95	114.50	85.00
B&H 200T f1.9 Mag Tur c	244.95	158.00	125.00
B&H 70DA f1.9 Tur		149.00	110.00
B&H 70 DL f1.9 Tur c	365.50	229.00	175.00
Bolex H16 Leader f1.9 Tur c	269.50	157.50	120.00
Bolex H16 Leader (3 lenses comp) c	399.45	238.00	180.00
Bolex H-16 De Luxe f1.4 Tur Octamatic c	486.00	319.00	250.00
Bolex Pan Cinor f2.8 case c	349.50	199.00	165.00
Cine Kodak Mag. f1.9		67.95	50.00
Cine Kodak Royal Mag. f1.9 c	169.50	104.50	80.00
Cine Kodak Special II f1.9 c Tur	990.00	599.00	400.00
Keystone A-9 f2.5 c	99.50	57.50	40.00
Keystone A12 f1.9 Tur c	159.50	97.00	70.00
Keystone K50 f2.5 Mag c	129.50	82.50	60.00
Keystone K55 f1.9 Mag Tur c	175.00	117.00	80.00
Paillard Super 16 Tur c	450.00	229.00	180.00
Revere 16 f1.9 Mag c	182.50	109.50	75.00
Revere 26 f2.5 Mag Tur c	187.50	92.00	70.00
Victor IV f1.9 Tur		99.00	65.00

16MM PROJECTORS

	New	Used	Trade-in
Ampro Imperial 1000 W case	$299.50	$197.00	$150.00
Bolex G-8-16 750 W (8mm & 16mm)	339.50	235.00	150.00
B&H 273A Statesman 750 W Case	199.95	119.00	100.00
B&H 173 Diplomat 1000 W Case	299.95	185.00	150.00
Keystone A82 750 W Case	139.50	76.00	60.00
Keystone K161 750 W Splicer Case	159.50	86.95	65.00
Kodascope Royal 1000 W	240.00	164.00	115.00
Revere 48 750 W Case	182.50	102.00	85.00

16MM SOUND PROJECTORS

	New	Used	Trade-in
Ampro DeLuxe Stylist 1000 W case	$419.85	$265.00	$185.00
Ampro Premier 40 1000 W case	579.00	397.00	250.00
B&H 285C 750 W Case	449.95	249.50	200.00
B&H 285 B1 1000 W Case	514.95	319.00	230.00
B&H 202C 1000 W Magnetic Case	699.00	444.50	375.00
Kodascope Pageant 1000 W case	375.00	259.00	190.00
Movie Mite 63L M 300 W Case	275.50	163.00	115.00
Revere SP16 750 W Case	325.00	163.00	135.00
Victor Lite Wt. 60-4 750 W Case	396.00	269.00	180.00

ELECTRONIC FLASH

	New	Used	Trade-in
Amglo D 100 Portable complete	$197.95	$134.50	$ 90.00
Ce Be I Portable	69.95	32.50	20.00
Dormitzer DB I Portable	109.50	54.50	35.00
Dormitzer 207 Battery & Charger	140.00	89.00	60.00
Dormitzer 200	340.75	189.00	125.00
Dormitzer 100	237.00	127.00	75.00
Epco PD 40X	160.00	59.50	30.00
Hico-Lite 109 Port.	109.50	69.00	40.00
Heiland I	82.50	39.00	25.00
Heiland IA AC	97.50	39.50	20.00
Heiland III	189.50	107.00	50.00
Heiland IV	269.50	209.00	130.00
Heiland V	119.50	69.00	45.00
Mighty Lite AC	49.50	35.00	20.00
Mighty Lite Port	69.50	49.00	30.00
Powell Nikclubber 500 Port	51.50	34.00	20.00
Thriftlite Commander AC	59.95	29.50	18.00
Thriftlite Commander AC & Port	84.50	44.00	25.00
Shawlite AC		19.50	15.00
Strobo II flash, Port	108.60	69.00	40.00
Strobo III flash, AC	329.95	209.00	140.00
Sunlite II model 225, Port	79.50	49.50	35.00
Sunlite II model 110 AC	62.50	39.50	25.00
Sunlite II Pocket Pak Port	89.50	57.50	35.00
Sunlite flash saver AC	39.95	24.50	15.00
Ultrablitz Port	59.95	38.50	20.00
Wilcox P2 Port. Charger	178.00	69.00	40.00

TAPE RECORDERS

2 speed	3¾ and 7½ inches per second
7½	7½ inches per second
3¾	3¾ inches per second
1⅞	1⅞ inches per second
TR	Tape Recorder and Radio

	New	Used	Trade-in
Ampro 731R 3¾ 7" Reel	$129.75	$ 69.00	$ 40.00
Ampro Celebrity 3¾ 7" Reel	229.95	139.50	100.00
Ampro Hi-Fi 7½" 7" Reel	239.95	137.00	105.00
Crescent 3¾ 7" Reel	99.50	69.50	50.00
Federal FMK 2 speed 7" Reel	179.50	86.00	60.00
Pentron 9T-3C 2 speed 7" Reel	189.50	99.50	85.00
Pentron HT-225 s speed 7" Reel	225.00	132.50	105.00
RCA 402 2 Speed Remote Control	229.95	159.00	110.00
RCA SRT301 2 speed 7" Reel	169.50	109.00	80.00
Revere T100 3¾ 5" Reel	169.50	87.00	65.00
Revere T1100 2 speed	159.50		75.00
Revere TR200 3¾ 7" Reel	224.50	134.00	105.00
Revere T500 1⅞ 5" Reel	179.50	104.50	80.00
Revere TR 600 1⅞ 5" Reel	234.50	139.50	110.00
Revere T700 3¾ 7" Reel	225.00	132.00	100.00
Revere TR 800 3¾ 7" Reel	277.50	167.50	130.00
Revere T900 3¾ 7" Reel	199.50	117.00	85.00
Revere TR 1000 3¾ 7" Reel	249.50	149.00	110.00
Revere T10 7½ 7" Reel	235.00	139.00	105.00
Revere TR 20 7½ 7" Reel	287.50	172.00	135.00
TDC Stereotone 2 speed 7" Reel	229.50	142.00	105.00
Webcor 2010 2 speed 7" Reel	207.50	127.00	100.00
Webcor 2020 2 speed Push Button	169.50	109.50	80.00
Ekotape 205 2 speed 7" Reel	225.00	134.50	105.00
Ekotape 116 7½ 7" Reel	179.50	109.00	80.00
Wilcox Gay 3A10 2 speed 7" Reel	179.95	99.50	70.00
Wilcox Gay 4F10 2 speed remote-control	199.95	124.00	100.00

ENLARGERS

35	35mm only
2¼	up to 2¼ x2¼
23	up to 2¼ x3¼
2-35	both 35 and 2¼ x2¼
45	up to 4x5
57	up to 5x7
C	Condenser
D	Diffusion
CL	Coldlite
AU	Auto Focus

	New	Used	Trade-in
23C or CL De Jur II f4.5c	$ 99.50	$ 67.50	$ 45.00
23C or CL De Jur I f4.5	126.50	82.50	60.00
45C AU Besseler 45M	189.75	129.00	100.00
45C AU Simmons Omega D3	207.50	137.50	110.00
45C or CL De Jur Prof. f4.5	172.50	107.00	75.00
57D Elwood 52	69.00	44.50	30.00
57C Elwood SP25 6½ cond	145.00	89.50	60.00
35C Exact Voigel f3.5 RF	114.50	73.50	50.00
2¼C Exact Voigel f4.5 RF	189.50	117.00	80.00
35C Federal 135 f4.5 storway	49.95	29.50	20.00
23D Federal 240 f7.9 storway	24.95	14.50	10.00
23D Federal 265 f6.3 storway	39.75	24.50	15.00
23C Federal 279 f6.3 storway	46.95	28.50	20.00
23CL Federal 269CL f6.3 storway	53.00	32.00	25.00
23C Federal 311 f4.5 storway	69.25	43.50	30.00
23CL Federal 315CL f4.5	80.00	49.50	40.00
45D Federal 450 f4.5	109.50	67.00	50.00
45C Federal 470 f4.5	129.50	82.50	60.00
45CL Federal 450CL f4.5	114.75	69.50	50.00
23D Fotolarger Merit f6.9	23.95	14.50	10.00
23D Fotolarger D69 f6.9	34.95	20.50	15.00
23D Fotolarger D45 f4.5	48.20	27.50	20.00
45D Fotolarger 100DC (Cntrbl)	59.95	36.00	25.00
45D Fotolarger 100DC545 f4.5	93.95	56.50	40.00
35-C Leitz Valoy II	96.00		
35C AU Leitz Focomat IC	147.50	97.50	65.00
35C AU Primos Autofocus I f3.5	129.50	87.50	65.00
2-35-AU Primos Autofocus II f4.5	189.50	129.00	100.00
23C Simmons Omega B6	109.50	62.50	50.00
23C AU Simmons Automega B5	134.50	83.00	65.00
45C Simmons Omega D2	168.50	112.00	80.00
45CL Simmons Omegalite D2	159.40	102.00	70.00
57CL AU Simmons Automega E4	304.75	197.50	150.00
23C Solar 120	69.50	42.00	30.00
45D Solar 45D	86.50	49.00	35.00
57D Solar 57D	86.50	49.00	35.00
23C Solarmatic 120 Semi-AU	116.00	72.50	55.00
45C Solarmatic 45 Semi-AU	132.50	83.50	60.00
23D Sun Ray Mastercraft f6.3	42.50	27.50	20.00
23C Sun Ray Arnold D f4.5	79.50	51.50	40.00
45DC Sunray Mastercraft 45	99.50	64.50	45.00

EXPOSURE METERS

	New	Used	Trade-in
Bertram Amateur	$ 14.95	$ 9.00	$ 6.00
Bertram Chronos	22.50	14.50	10.00
Brockway (903)	16.95		8.00
De Jur Dual Professional	26.95	15.50	10.00
GE WD 68	24.50	11.75	8.00
GE PR1	32.50	17.50	10.00
GE Mascot PR30	15.95	9.50	6.00
Ikophot IIA	28.00	19.50	14.00
Leica Meter	24.00	15.75	10.00
Minox	21.45	13.50	8.00
Norwood Director	32.95	14.95	10.00
Polaroid	15.75	9.50	6.00
Sixti	23.95	15.50	10.00
Skan	17.50	10.50	6.00
Weston Cadet	19.95	12.50	8.00
Weston DR w /case	16.50		8.00
Weston Master II Univ	29.95	16.95	12.00
Weston Master II Cine	29.95	15.50	10.00

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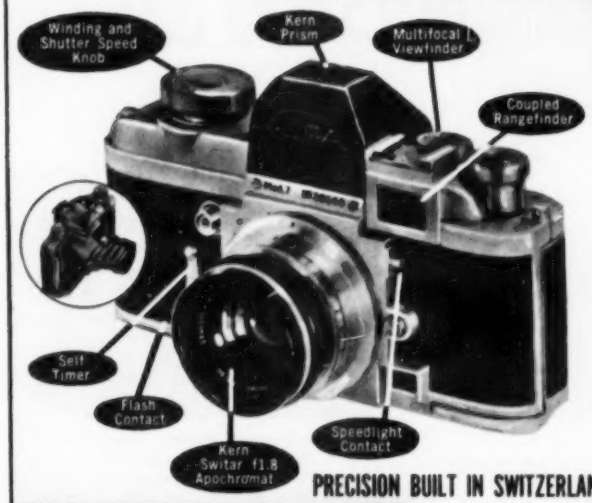

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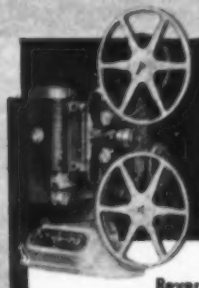

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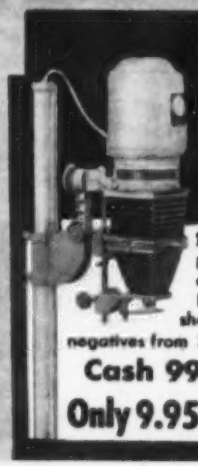

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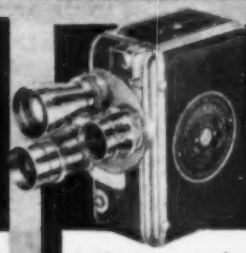

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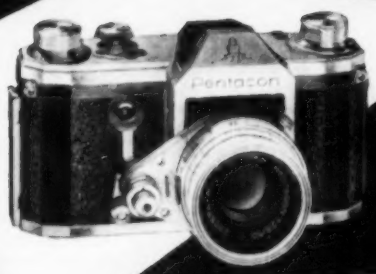

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Where there is no fast action, can we get more detail in a picture with an f/3.5 lens stopped down to, say f/22, than with a high-speed lens stopped down to f/22?—M. S., Cedar Rapids, Iowa.

Here we have another puzzler that depends on so many variables that no set rule can be given. Usually a lens which is designed for high-speed work such as an f/1.4 or f/1.5 has its optimum resolution near the maximum opening. In other words, a lens of this speed is probably at its best at about f/5.6 or f/8. A relatively slower lens may have its optimum resolution at smaller stops. Usually only *very* slow lenses have their optimum resolution at f/22, and if it's sharpness rather than depth of field that you are looking for, you'd probably do better at about f/8 or f/11. Now, this doesn't hold true for all lenses, but is pretty generally so. There is another thing to consider, however, and that is the ability of the film to reproduce all the detail the lens is capable of resolving. So if you are shooting on film that does not have extreme resolution, the chances are that you couldn't tell the difference in sharpness between the ultra-fast lens and the f/3.5 lens. Be sure, of course, that you do not look at the variations in resolution in depth-of-field differences and judge sharpness on this score.

•

I bought some slide mounts to protect my Kodachromes, but find that I am bothered with Newton's rings in many of them. You wrote on this before, but wonder whether you can help me. The glass binders I bought do not have any paper masks in them; could this be causing my trouble?—M. deM., Kingston, Jamaica.

There are quite a few slide binders on the market that do not have paper masks, and some people have never had trouble with Newton's rings with these, though personally, I prefer the paper masks. If your film is absolutely straight and flat you will probably have no trouble, but the slightest curl will give you these annoying circles. You might try getting your transparencies dry and flat before mounting them in maskless mounts.

•

In taking amateur pictures, mostly of family gatherings, I am confronted with the problem of making color pictures for slides (a) in sunlight, (b) flash pictures in the absence of sunlight, and (c) flash pictures in the presence of small amounts of sunlight, all on the same roll of film. Is there any simple way to handle all of these situations without buying too much extra equipment?—R. C. F., Cambridge, Mass.

In your particular case, I think the simplest and most practical thing to do is to use only daylight-type film and blue flashbulbs. You're then all set for out-of-door pictures in sunlight; you can fill shadows with blue bulbs if you need to, and in your inside pictures you can use blue flashbulbs as a main source of light where there is only an insignificant amount of daylight or none at all. Moreover, when you have enough daylight coming into a room to use it as the main light source the blue bulbs can be used as a fill-in.

You realize, of course, that this is only a compromise measure, but the results will be quite good. If you do not want to use flashbulbs, you might also try an electronic flash unit either as your fill-in or main source, with daylight color films.

•

One of the discouraging things about 2¼x2¼ reflex photography is that when the color films are developed they have to be cut apart and hand mounted, whereas with 35-mm film, they come back ready mounted. Another is that color duplicates are expensive with the larger-sized film. Is there any solution to this?—C. B., Spring Valley, N. Y.

I can think of no simple solution to this. When you work with professional materials (2¼x2¼ roll film is classed professional in color work), you have to expect to spend a little more in both time and money for the larger finished product. I suppose the day will come when some commercial laboratories will process roll films and mount them for you. But the volume would have to be big, and the mounting would have to be standardized, and it gets complicated there. Did you ever stop to think of the people who shoot 35-mm and process the film themselves (in Ansco Color) or of the people who get Kodachromes back from Kodak and then unmount the slides and remount them between glass slides?

It seems to me that if you want to make a more active and serious hobby of photography, you have to spend more time and effort to get this kind of result. And if you do it professionally, it's part of what you must do for the profession (and bread and butter).

•

Some photographers have told me of mounting colored sheets of material behind transparencies to give a little correction in the color. What kind of material is this?—J. B. W., Dallas, Tex.

There are several materials of this type used for correcting transparencies. Regular gelatin filter sheets are often used, colored cellophane, sheets of acetate that have been colored, or a material known as Bourges Colotone sheets. The latter are most interesting, and were developed by Albert Bourges, one of the great pioneer color photographers of our day. The Bourges sheets are pieces of a transparent material on which colored coating has been placed. The coating is readily removable with a wooden stylus. In addition to being useful as "overlay" filters,

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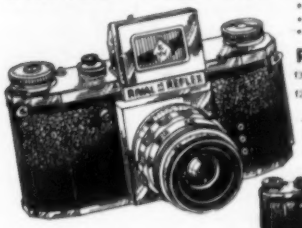

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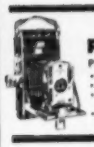

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they can also be used to add color to selected areas. For example, if you had a picture made on a slightly overcast day, with good color with the exception of a whitish sky, you could put one of these blue sheets over the transparency and with stylus or brush and proper liquid could remove color over everything but the whitish sky.

These sheets are used by commercial people, and are quite effective. Bourges also has liquid colors and pencils that can be used on clear overlays so retouching can be done on the overlay and not directly on the transparency.

•

For some time I have been trying to make a particular night picture in color of Mt. Rainier with the moon in it. I made test exposures on Daylight Kodachrome at f/2 with exposures ranging from 1 to 32 minutes. The exposure of 32 minutes seemed good, though not exactly what I wanted. The moon, of course, was a long blur. I would like to know your ideas on this subject.—W. R. C. Seattle, Wash.

My ideas on this subject will not be too inspiring. Frankly, as a professional, I look for the easiest way out, and would try for a picture that looks like it was made by moonlight. This was discussed some months ago. If you really wanted to make this shot at night with and by the light of the moon, I'd shoot it just as you did—for a long exposure. If the moon was in the picture (and it will show movement in exposures of more than ten seconds, as a rule) I'd retouch it. Or I'd make the picture when the moon was not in the scene, but still illuminating the subject, and after that exposure was made --long as it might have to be—I'd then double-expose by shooting with the camera pointed so that the moon appeared where I wanted it to be in the picture and make an exposure for five or six seconds to let the moon register on the film.

True, this is not a picture of a scene made by moonlight with the moon in it. But it would show the effect wanted and, to me, it is always more important to see *what* the photographer wanted me to see than to see *how* he made me see it.

Choice of location, subject matter, snow, water, etc., would all influence exposures of this sort, but the guide exposure is a valuable one to note and to keep in the notebook for future reference.

•

NOTE: It has been called to our attention that in a recent column where we discussed the color-temperature meters which were snapped onto standard exposure meters that we mentioned that the meter made by Harrison and Harrison was made for the Norwood meter. Our apologies: it is made for the General Electric and Weston meters, only. Sorry if we inconvenienced you.

Questions of general interest to the color photographer will be answered in this department. However, individual replies can not be given for questions that are not used.—Ed.

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Mod. 270 Sgl. Cond. & Lens	46.95	35.18
Carrying Case for Mod. 269 or 279	7.25	5.43
Mod. 269-CL Cold Light Illum. & Lens	53.00	39.75
Carrying Case for Mod. 269-CL	10.25	7.69
Mod. 311 Sgl. Cond. & Lens	69.25	51.94
Carrying Case for Mod. 311	10.25	7.69
Mod. 315-CL Cold Light Illum. & Lens	80.00	60.00
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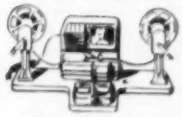

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37"x50"	11.80
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Only **$45.90** Down

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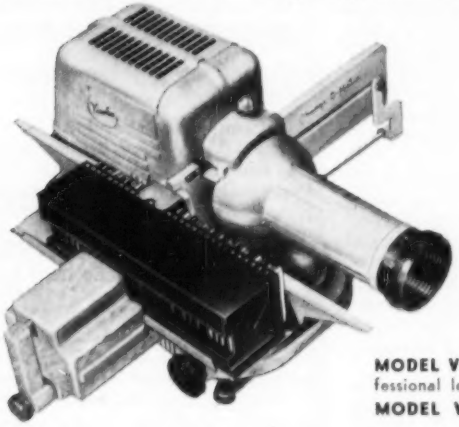

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camera clubs
by Whit Hillyer

Unenlightened Censorship

The guardians of our children's morals sometimes go about things in queer fashion. Recently I got a request for a copy of our brochure on how to organize a high school camera club. The request came from the principal of a high school in a fair-sized town. The brochure was sent to the educator, whom I shall call Mr. X.

Upon receiving it, Mr. X wrote me a pleasant note of acknowledgment and thanks. And in his letter he told me that they like the magazine at his school and that he sincerely wished they could enter a subscription for the school library. This wasn't possible, he said, because occasionally we use a nude photograph in our pages, and that wouldn't do for high school kids. He added that a copy of the magazine sometimes is kept in the school library, but that it is clipped of all objectionable material before being turned loose in the stacks.

If you've followed this column for any amount of time, you can't see me letting that one pass, and I didn't. With due regard for Mr. X's lofty aims, I replied in substance as follows:

a. Students of art are taught early that there's nothing inherently salacious about the undraped human figure, male or female. Certainly there can be suggestive nude photographs—but you won't find them in these pages. You *will* find them elsewhere if you're determined to do so—and so will a teen-ager.

b. Clipping or otherwise censoring a magazine and then making it available is a most shortsighted practice. The kids—if they're normal—will spot the censored pages and will immediately go find an unclipped copy of the magazine somewhere. I doubt that anything could make them do this more surely.

c. As parents, my wife and I have raised three children to believe that there's nothing objectionable or obscene about nudity as such. Exhibitionism never has been encouraged, and the individual's privacy is respected always. But the undraped human anatomy is no three-alarm fire at our house. As a result, our kids have no morbid curiosity or false modesty regarding such things. Same way with some other families we know.

Prudishness—or as in the case of Mr. X, well-meant but misguided restriction—has no place in education. Please note that I do *not* recommend nudism. Neither do I make any case for suggestive or otherwise objectionable photographs. (And I think you'll find that most of the latter depict the figure scantily clad, *not* completely nude—or am I admitting too much knowledge?) But why drive our kids into seeking out such junk? Why not expose them to an occasional example of really good figure study, and thereby foster appreciation of what's good? In passing, I can't help wondering whether at Mr. X's school there may not be one or two nude statues, copied from some of the great sculpture of the past.

Anybody who thinks he can "protect" youngsters by any kind of censorship today is a dreamer indeed. Make truly artistic figure work hard to locate and you've lost ground right away.

During the recent 1954 elections, one candidate for office was described by the opposition as having been "dragged screaming into the twentieth century."

Enough said!

Correspondence Wanted

A group of patients has formed a camera club at National Jewish Hospital, Denver, Colo. The hospital provides complete darkroom facilities and regular technical instruction. These shut-ins would love to exchange ideas with you. Write them in care of Leonard S. Smith, National Jewish Hospital, East Colfax Ave., Denver 6, Colo.

Philadelphia Transportation Company employees have a company-sponsored camera club, with meeting place and darkroom at their disposal. A very neat program booklet has been sent along by member John E. Russell, 5600 Woodland, Philadelphia 43, Pa. This group welcomes any advice you care to send.

Another industrial camera club has written for correspondence—. This one's overseas—the *Hawker Aircraft Photographic Society*. When they're not building jet planes, these folks relax with photography. They'd like very much to get some American photo magazines. Man to write to is Peter Inwood, 40, Dukes Ave., New Malden, Surrey, England.

Council's Service Spurs Interest

Service to member clubs and individuals is the keynote of *Metropolitan Camera Club Council*, which acts as a nerve center for clubs within a 50-mile radius of Times Square. Field trips proved popular during the good weather. Now *Council* officials have offered a tape-recording judging service for outlying clubs which

Members of Stewart-Warner Company (Chicago) Camera Club always fill the house on slide night as witness this intent group viewing color show conducted by Frank Hiter (at microphone), one of firm's v.p's.

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F:3.5, Rfdr..... 36.50
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Super Ikonta A, Tess. F:3.5, Rfdr..... 43.00
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B & H 202, Magnetic Sound..	719.00	444.00
Revere Sound Projector.....	325.00	163.00

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- 300 w. blower
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Ikoflex II-a

IKOFLEX

ZEISS IKON

judging service for outlying clubs which find distance and severe weather conditions to be obstacles in the way of progress. To use the judging service, a club sends its set of competition prints to *Council* headquarters. A qualified judge analyzes each print and picks the winners. The application form sent in by the club covers the method of judging preferred and the number of awards to be made. Details on this and other *Council* activities can be obtained from correspondent Susan Sherman, 135 78th St., Brooklyn 9, N. Y.

How Was the Brochure?

A great many clubs have requested and been sent our brochure, *How to Organize and Run a Camera Club,* or its companion piece covering high school camera clubs. Now we'd like to hear from some who have had a chance to use the information in a practical way. Please let us know how in your opinion it could be improved. We want it to be as useful as we can possibly make it.

We hear that *Lexington* (Ky.) *Camera Club* has done a real job of giving non-photographers a new point of view toward familiar local surroundings. Writes member F. V. Coke: ". . . the over-all purpose of the show is to convey the simple message, 'This is your home, city, and county as sensitive persons have discovered it with their cameras.' Our *Focus on Lexington* exhibition directs the attention of the community to well-known persons and scenes as well as to the often seen but seldom noticed aspects of the area. Some of the subjects are disquieting. Some are almost abstract. The abstract image often is more penetrating than a more pictorial presentation. . . ." That's a nicely worded, thoughtful message from Mr. Coke, and it seems to me that the Kentuckians are launched on an interesting and constructive endeavor. In case any of you want to correspond with these folks further on this, write to F. V. Coke, president, Van Deren Hardware Co., Lexington, Ky.

Rainbow Camera Club of Honolulu continues to be newsworthy. At the first *Rainbow* print competition, prizes were offered in two classes—beginner and advanced. But there wasn't as yet any basis for dividing the membership into such classes. Solution: Judges surveyed all entries, selected three winners. Makers of these prints then automatically became "advanced," and thereafter none of their work could be entered in the beginner class. Then, those who won awards in the beginner class automatically went into the advanced class. Seems to have worked all right, too.

Brooklyn Amateur Cine Club is meeting on first and third Wednesday evenings at the Neighborhood Clubhouse, 104 Clark St., Brooklyn, N. Y. Correspondent is Eugene Adams.

Watsonville (Calif.) *Camera Club* sort of ran away with photo honors at the last Santa Cruz County Fair. Included among this group's 38 (!) awards were best-in-show in both print and slide divisions. Jeepers.—

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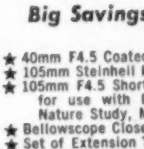

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legal problems in photography

By George Chernoff and Hershel B. Sarbin
Members of the Bar of the State of New York

DO ANIMALS HAVE THE RIGHT OF PRIVACY?

THE RIGHT of privacy is one of the most intriguing and troublesome problems in the law of photography. At least, so the volume of mail from our readers would indicate.

Although we covered the subject of model releases and the right of privacy in general in the February, 1954 issue of PHOTOGRAPHY, new and different questions always appear in this field. One constantly recurring question in our mail is: Does the right of privacy apply to animals in the sense that consent of the owner must be obtained before the animal's picture can be published?

Before answering this question, let us restate a few basic principles concerning the right of privacy, often described as "the right of the individual to be let alone."

Essentially, the law of privacy prohibits the use of a photograph of any living person for advertising or trade purposes without that person's written consent. In some places the violation of this law is a criminal offense, and virtually everywhere the wrongdoer can be sued for damages and the use of the photograph enjoined.

Note that the mere taking of a person's picture is not of itself a violation or invasion of the right of privacy. It is the use to which the picture is put that counts. In the words of the New York Statute, the prohibition covers any use for "advertising or trade purposes."

Thus, the display of the photograph of a person in connection with the endorsement of a product is unlawful, but the publication of a photograph in a newspaper in connection with an article of current news or immediate public interest is not prohibited. The latter is known as an editorial use rather than a use for advertising or trade purposes.

From this bird's-eye view of the law of privacy, you can see that it was intended to protect "living persons," and that it does not apply to animals.

This does not mean, however, that you can take pictures of animals at will and use them in any manner you please. The owner of an animal has certain rights that the law protects and the photographer must exercise caution to avoid violating these rights.

If pet portraiture is a part of your photographic business, you will have to make up contracts with your customers. If the contract provides that you have the right to sell the pictures to magazines or newspapers, or to license their use for advertising purposes, then of course you may do so. Otherwise, all rights in the pictures will remain with the owner of the animal. You cannot sell them without the owner's permission.

It is clear, then, that when you are engaged by the owner to take pictures of his dog or cat, your right to use those pictures is restricted by the terms of your contract with him.

What are your rights when you take pictures of animals on your own initiative, without any arrangement with the owner

(*Continued on page* 105)

FOR GOOD AND VALUABLE CONSIDERATIONS, THE RECEIPT OF WHICH IS HEREBY ACKNOWLEDGED, I HEREBY CONSENT THAT THE PHOTOGRAPHS OF me TAKEN BY John Page PHOOFS OF WHICH ARE HERETO ATTACHED, OR ANY REPRODUCTION OF THE SAME, MAY BE USED BY John Page OR HIS ASSIGNS FOR THE PURPOSE OF ILLUSTRATIONS, ADVERTISING OR PUBLICATION IN ANY MANNER.

SIGNED Betty H. Kagen
ADDRESS 379 Avenue S New York City
DATE 7/9/54
WITNESS Shirley Stewart

I hereby affirm that ~~I am~~ the parent ~~guardian~~ of Jack Smith and for value received and without further consideration I hereby irrevocably consent that each of the photographs which have been taken of ~~him~~ ~~her~~ by Richard Avedon and/or ~~his~~ ~~her~~ assigns may be used for advertising, illustration, or publication in any manner.

Mr. Chas. Smith
(name of parent or guardian)
Jack Smith
Robert J. Stocks
(witness)
12/20/54
(date)

Many readers have requested information concerning the proper form for a model release so we have presented above two short forms which cover most situations. A model release is a photographer's insurance against right of privacy and other legal problems. It is advisable to have a subject sign a release even though you believe you will have no occasion to have the picture published or to use it in any way for advertising purposes.

THE *NEW* 'CORD HAS IT,* TOO!

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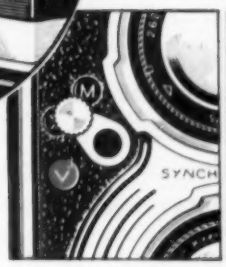
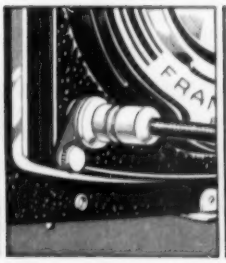
At no extra cost, the new Rolleicord V now also provides the added convenience and time-saving facility of *automatic speed-stop selection . . . plus* many other features that keep it beyond all comparison in its price class . . . features such as Synchro-Compur shutter with self-timer—internal light baffles for the new fast films—double-exposure prevention, with release for trick shots—automatic parallax compensation—Schneider Xenar f:3.5 lens, and many others. Be sure to examine all features of the new Rolleicord V at your dealer's today. List price only $134.55, (case and flash extra).

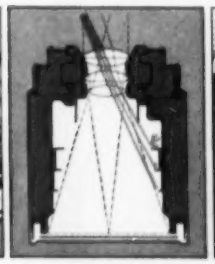
You simply set the pointer to the determined light value number and you automatically have the correct lens/shutter combination for perfect exposure. Independent adjustment of speeds and lens stops also possible as heretofore.



The synchro lever permits three adjustments . . . M for full synch—X for zero delay contact (electronic flash)—V cocking of self-timer with 10 sec. delay.



New automatic lock prevents accidental loosening of flash plug. Plug is instantly released simply by turning lever.



Antireflection baffles in camera body interrupt extraneous light which would reduce contrast of film image. *Essential for superspeed films.*

New large focusing knob on Rolleicord V makes accurate focusing quick and easy. Knob also has adjustable film speed reminder.

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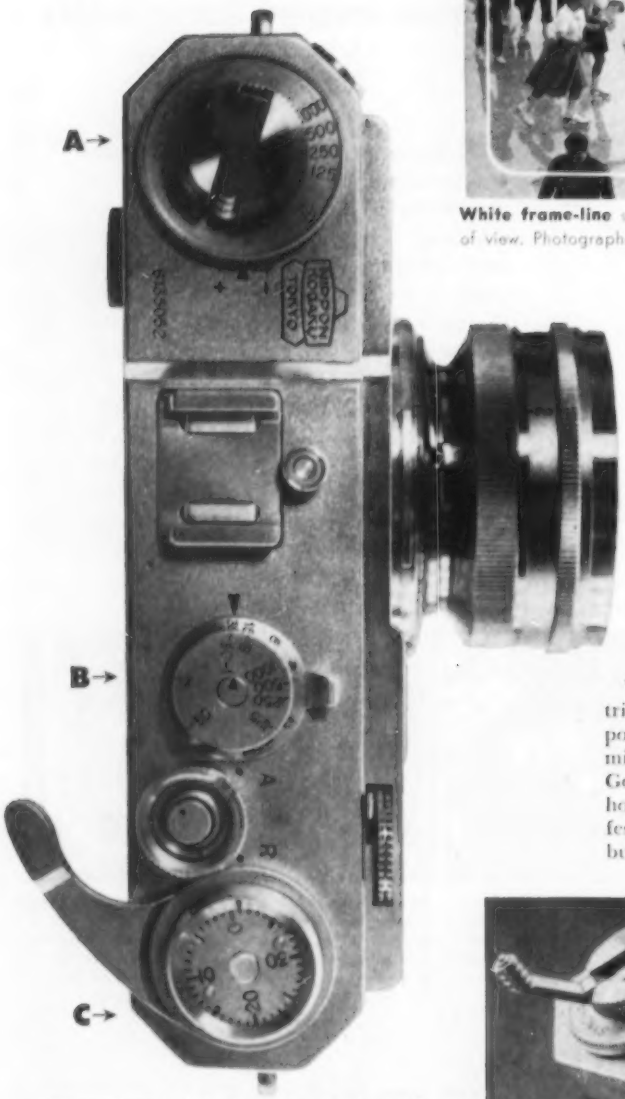
THE NEW NIKON S-2

Japanese camera design reaches a new high in precision to make this 35-mm camera faster, easier to operate

White frame-line superimposed on brilliant, contrasty viewfinder image indicates field of view. Photographer, both eyes open, is free to concentrate on the scene before him.

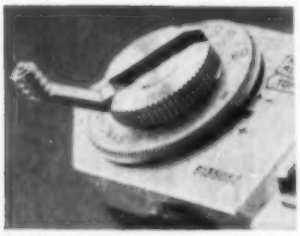


Innovations include **A** selector dial to synch flash, speedlight; **B** shutter of greater range; **C** rapid film-transport, shutter-cocking lever.

By BOB SCHWALBERG

THE RECENT RELEASE of the new and very greatly improved Nikon S-2 camera emphasizes the tremendous progress that is being made throughout the effervescent Japanese photographic industry. Actually, the widespread acceptance of precision Japanese cameras dates back but a scant five years to that grim summer in 1950 when the Korean war erupted. For it was on the blazing battle-grounds of this bloody conflict that "Made in Japan" engraved upon cameras and lenses was suddenly transformed from a mark of disdain to one of respect, admiration, and even wonder.

When the first American magazine photographers began to trickle back to Tokyo for a breather, many decided temporarily to replace battered, battle-weary, dust-choked German miniatures with Japanese camera bodies which accepted their German lenses. What rocked the whole photographic world, however, was not the fact that many of these renowned professionals went back to Korea with Japanese camera bodies but that the great majority began shooting for national magazines with Japanese *lenses*.



Folding rewind crank above Synchro dial is faster, easier than old knob.

Within an incredibly short period of time, as such things go, two new names were firmly entrenched in the hierarchy of top-drawer rangefinder miniatures. These newcomers were the Nikon camera, and its family of interchangeable Nikkor lenses made by Nippon Kogaku, a half-century-old Tokyo optical concern. To this camera and its Nikkor lenses belongs the honor of being the first Japanese products ever to crash that hyper-exclu- (*Continued on page* 101)

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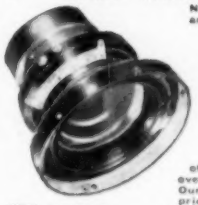
7" f2.5 AERO EKTAR



Now with diaphragm and hard coated optics. Lens can be adapted to fit any Speed Graphic, Press & view camera, Leica, Contax, Exakta, all types of motion picture cameras, as well as special applications. (Custom made adapters available, prices on request.) Gov't cost of lens was over $300.00. Our low price **59.50**

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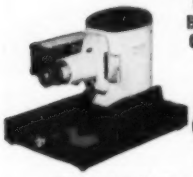

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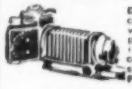

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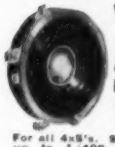

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Scale model of exhibit layout is studied by Museum planners. Left to right: Monroe Wheeler, director of exhibitions and publications; Porter McCray, director of circulating exhibitions; Steichen, director of photography; and Paul Rudolph, architect who designed the installation.

'Family of Man' show, a photographic pageant of human life, is now on view in New York City

PHOTOGRAPHS made in all parts of the world of the gamut of life from birth to death with particular emphasis on everyday relationships, man to himself, to his community and to the world we live in." With these words, Edward Steichen stated the intent and purpose of the pictures comprising the *Family of Man* exhibition which now occupies an entire floor of the Museum of Modern Art in New York City. There are more than 400 photographs, made in 68 countries, by 280 photographers, drawn from an initial selection of 10,000 pictures. It is certainly the most ambitious and comprehensive show of its kind ever undertaken. Steichen spent two years searching through files, portfolios, libraries, publications, and agencies, and looked at millions of photographs in quest of material for the show, which will be at the Museum until May 8, then tour major U. S. and foreign cities. POPULAR PHOTOGRAPHY will bring its readers an extensive coverage of *The Family of Man* in a forthcoming issue.—▶

Photographs by Wayne Miller

Steichen examines prints with brother-in-law Carl Sandburg, who wrote prologue for the show.

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candid shots by the Editors

Mrs. Dorr's Children

Nell Dorr, whose sensitive pictures of childhood are reproduced on pages 52-57 of this issue, is an unusual blend of amateur and professional. Although she has written three books, directed two films, and run a successful portrait studio, she considers her real profession being a mother, grandmother, and homemaker. Though disarmingly relaxed and unpretentious in her approach to photography, she possesses an alert and discerning eye that most professionals might envy.

Nell Dorr: "professional homemaker."

Her training began early, in the darkroom of her father, John Jacob Becker, who conducted a highly successful photographic business in Cleveland before setting up a smaller studio in Massillon, Ohio. Mrs. Dorr says, "It was in these childhood years that I learned my ABC's of photography—quite literally, by learning to weigh out the sodium carbonate and the sodium sulfite for the old ABC Pyro developer."

She opened her portrait studio out of economic necessity in Florida after the land crash in 1927, and later produced two books, *Mangrove* and *In A Blue Moon*. Her venture into movie photography was an experimental film called *The Singing Earth*, now in the film library of the Museum of Modern Art. She has also directed a documentary film showing some of the wonders of modern science and engineering.

However, her latest book, *Mother and Child*, springs directly from her home and family, from personal experiences of birth, life, and death. "This is the world I have lived in since my children were growing up and bringing a new generation of children into the world," she says of the book and its pictures. "Sequence is of no importance here. A day is remembered for itself and the picture is all that we finally keep."

It is fortunate that she decided to share those pictures with the world.

Old Club in New Quarters

One of the nation's most venerable camera clubs—such an established institution that it is designated only as The Camera Club—will be settled in a new home by the time you read this. The New York group has occupied the same space on West Sixty-Eighth Street in Manhattan for 40-odd years, since the building itself was built. Now it has moved twenty blocks downtown, to the corner of Sixth Avenue and Forty-Eighth Street, across from Rockefeller Center, where it will have 3,000 square feet of space in a modern two-story building for its exhibition hall, library, darkrooms, washing and drying facilities, and lockers. It may take another 40 years for the club to become as closely identified with its new building as it was with the dark wood paneling and broad front windows of its uptown quarters. But it's safe to say that no matter how different everything looks, The Camera Club will still be The Camera Club.

'Eisie' Has A Silver Jubilee

For 25 years, Alfred Eisenstaedt has pioneered in creative photo-journalism.

Eisie (right) gets a camera.

He has been a key man on *Life's* staff since the magazine began in 1936. At year's end, his quarter century of accomplishment was marked by a one-man show at George Eastman House in Rochester, N. Y., and by other honors and rewards. One of these was a ceremony in which Leica-man Eisenstaedt was presented with a new Leica—his eighth—by Alfred Bach, vice president of E. Leitz, Inc.

Reader Pictures Roll In

Last month's announcement that we are in the market for more and better color slides from our readers is paying off in great style. The mail boys and the clerical staff are bearing up well under the increased load of contributions, and we're glad to say the quality of the transparencies is excellent, on the whole. If you haven't sent us a selection of your color, the invitation is still open. We will pay $40 for each slide we accept, and return rejected material without unnecessary delay. Accepted color will be returned, too, after the printer is finished with it. We need your co-operation to make *Pictures from Our Readers* a consistent high spot in the magazine. Send your color now, with return postage, to: Reader Picture Editor, POPULAR PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y.

On Processing Tri-X

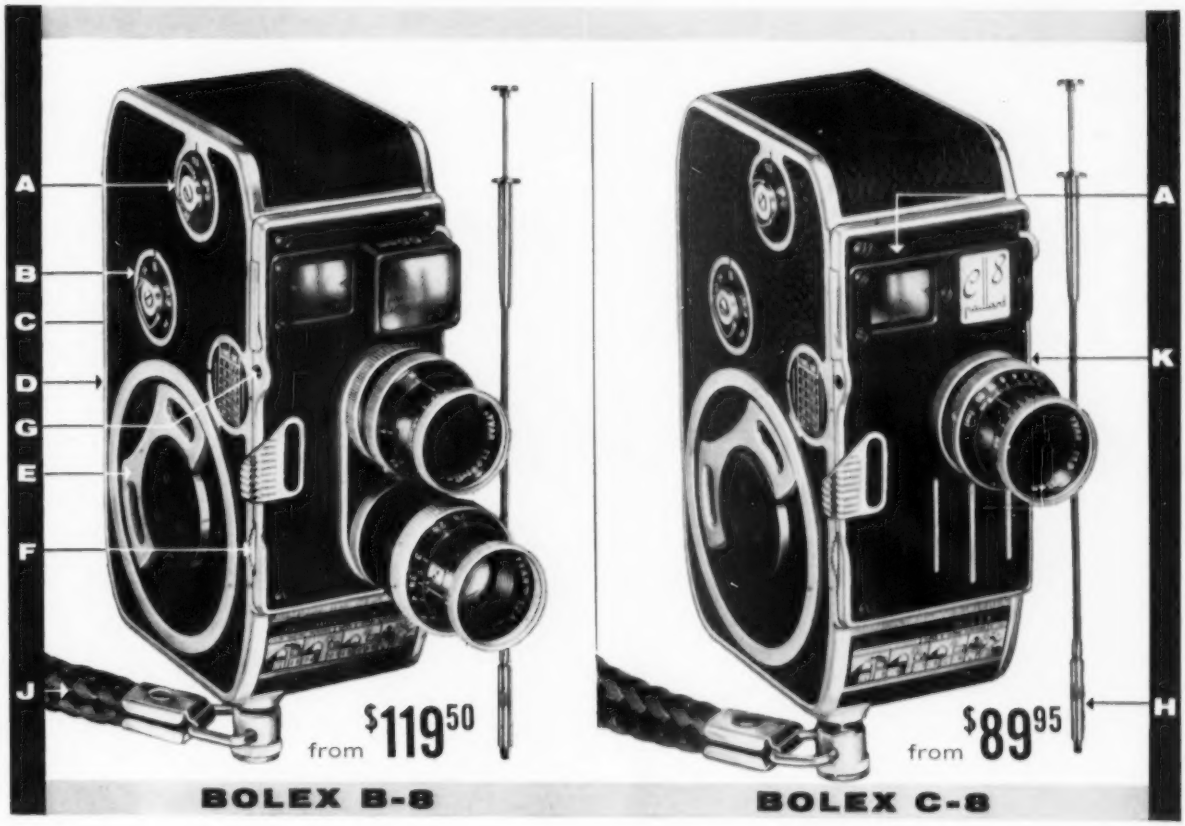
If you bought one of the first rolls of Tri-X film, and compared the instruction sheet with the data given in Bob Schwalberg's big story on it in the December

(*Continued on page* 117)

Tell Us What You Like

Here's the ballot you can use to vote for the kind of POPULAR PHOTOGRAPHY you like best. After you've read the articles in this issue, turn back to this page and check each title below according to its interest and usefulness to you. Mail to Candid Shots, POPULAR PHOTOGRAPHY, 366 Madison Avenue, New York 17, N. Y. Your opinion *does* make a difference!

	Superior	Good	Poor
Child's World: Outdoors	☐	☐	☐
Child's World: Indoors	☐	☐	☐
A Simple Flash Method	☐	☐	☐
Babies: Studio Style	☐	☐	☐
A Window and A Photoflood	☐	☐	☐
Werner Bischof's Japan	☐	☐	☐
Copying	☐	☐	☐
The Grass Was Greener	☐	☐	☐
New: Makro-Kilar Lens	☐	☐	☐
The New Nikon S-2	☐	☐	☐
Color Clinic	☐	☐	☐
Stereo Today	☐	☐	☐



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B	Speeds from 8 to 64 frames/second	●					
C	Footage counter next to viewfinder	●					●
D	Morocco leather body	●	●			●	
E	Ratchet winding	●					
F	Continuous-run lock	●	●			●	●
G	Single-frame filming, titling	●		●		●	●
H	Cable-release standard equipment	●					
I	Instant stop on run-down	●		●			●
J	Removable leather wrist strap	●		●			●
K	Standard D mount	●			●	●	●
L	Spool-loading economy, reliability	●		●	●	●	

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Gentlemen: Please send me information on the Bolex B-8 and C-8.

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B-145

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A SIMPLE
FLASH TECHNIQUE

Ways with

BABIES:
STUDIO STYLE

HOW DO YOU photograph a child? There are as many different approaches as there are children to be recorded or photographers to do the shooting. In the following 16 pages you'll find the working methods of four successful photographers, two men and two women, who use flash, flood, and natural light. Simplicity and freedom of movement are stressed in Don Nibbelink's discussion of reflectorless flash, a handy light source for covering parties and other group activities. Nell Dorr is concerned mostly with the subjective aspects of child photography, with unobtrusively slipping into the child's own world to capture the beauty and emotions she finds there. Harry Garfield, one of the country's top baby photographers, tells how he makes portraits of infants in his studio. Phoebe Dunn combines window light with a photoflood fill-in to make charming portraits in color and black-and-white. There's inspiration and instruction here for everyone who takes pictures of children—and that includes just about all camera owners. So load up your camera and start shooting! —

CAPTURE THE CHILD'S WORLD: OUTDOORS

page 52

children

page 63

page 56

CAPTURE THE CHILD'S WORLD: INDOORS

page 64

A WINDOW AND A PHOTOFLOOD

White-gowned cherub, intent on some childhood mission, was caught unawares by Nell Dorr with Rolleiflex, Plus-X, and natural light.

Ways with children

CAPTURE THE CHILD'S WORLD: OUTDOORS

GOOD PICTURES of children, pictures that capture the fragile, elusive beauty of the child's own world, are made more with the heart than with the camera. In fact, the gadgets and paraphernalia of photographic technique can be worse than useless if they force the photographer to be an intruder rather than a quiet observer. Therefore, perhaps the most satisfactory way to record children is with natural light and an easy-to-use, unobtrusive camera.

One firm believer in the simple approach is Nell Dorr, wife of scientist-inventor John Van Nostrand Dorr, a lifelong camera enthusiast, and six times a grandmother. With no more tension or effort than most people use to make commonplace snapshots, she explores the innermost emotions of childhood and the mother-child relationship. Recently she collected a group of her best pictures on this theme for publication in a slim little volume called *Mother and Child,* from which the illustrations on the accompanying six pages were selected. These pictures comprise a tender, poetic, but unsentimental photo diary of her children, grandchildren, and godchildren in the Dorr's New Hampshire home. At first glance some of the photographs have an almost Victorian quaintness, suggested by the glimpses of the old-fashioned farmhouse and the simple white gowns of the children. But beyond this surface charm lies a timeless, universal quality that transcends any particular milieu: her pictures gently tap the well-springs of memory until forgotten images and emotions of one's own childhood rush back in a flood.

These remarkable results are achieved with very simple technical means. She uses a Rolleiflex because "for me it makes the least amount of commotion. It's so simple to use under varying conditions. I also like it because of the groundglass viewing: I like to see the pictures forming on the viewing screen before my eyes." She does not use an exposure meter but bases her exposures on long experience with one film—Plus-X—and one developer—a formula handed down from her father, who was a noted portrait photographer in Ohio before the turn of the century. She uses this formula, not because she feels it is superior to modern packaged types but because "it's a pleasure for me to weigh and mix my own chemicals, just as I like to mix my own bread dough.

Low summer sun throws dramatic sidelighting on three little girls.

Turn the page for indoor pictures by Nell Dorr

All photographs from *Mother and Child* by Nell Dorr (Harper & Brothers. $4.50)

Naturalness of pose and expression is enhanced by soft lighting and mysterious circles of confusion in the out-of-focus background.

All photographs from Mother and Child by Nell Dorr (Harper & Brothers. $4.50)

I'm afraid I'm hopelessly old-fashioned."

Notice how imaginatively Mrs. Dorr uses a variety of lighting effects in her outdoor pictures on these four pages. Often the sunlight is strong and falling from the side to emphasize golden hair or white dresses or straw hats. But she also makes good use of soft sunlight diffused by leaves and branches. Sometimes she employs a medium-yellow filter to give more normal sky tones.

In the darkroom she makes most of her prints on Varigam, which she likes for its flexibility and convenience. Often she makes glossy prints; other times, depending on the subject, she briefly holds a texture screen over the print to give a touch of visual roughness to the surface. As a result of her childhood training, and experience in running her own portrait studio, Mrs. Dorr also is adept at making Bromoils, paper negatives, and using other pictorial techniques. However, her first concern is with the subject at the instant of exposure.

"I feel a secret kind of excitement to know I've caught a moment out of time and preserved it on film," she confesses.

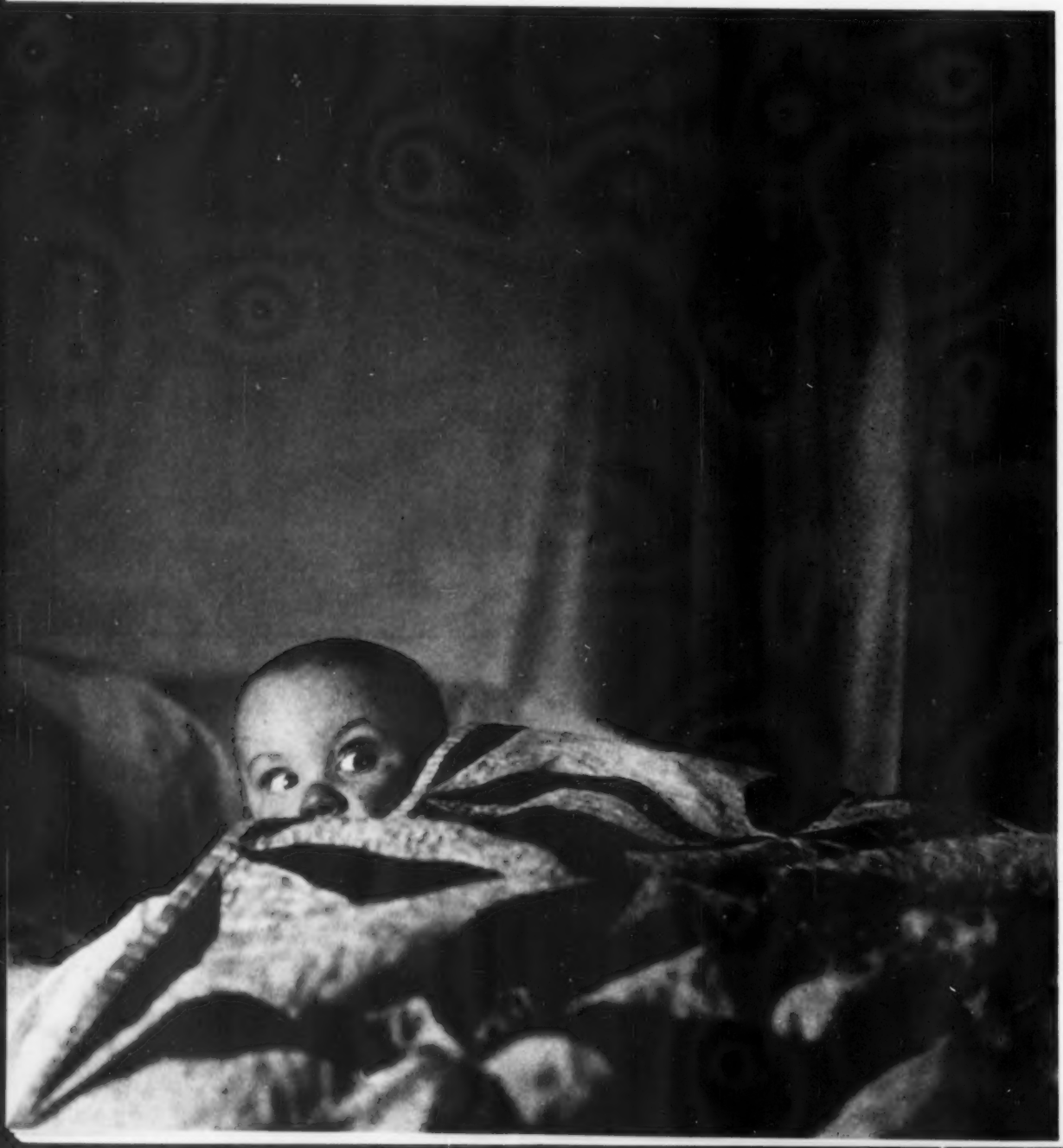
It is this enthusiasm coupled with a great love for her subject and a keen sense of visual design that makes her pictures so outstanding. She believes that a camera is a natural instrument to use in connection with living, especially for women and mothers, and that there is no richer source of pictures anywhere than your own children. Certainly, if you want to record children as they really are there's no better place to begin than at home where you can enter their world more intimately than any stranger could, no matter how skilled and well-equipped.

Two white gowns and big hats form pleasing balanced design. Mrs. Dorr, six times a grandmother, doesn't lack subjects.

Strong sunlight puts a halo on hair of little girl, hugging a friend in front of the Dorrs' New Hampshire home.

Ways with children

CAPTURE THE CHILD'S WORLD: INDOORS



Ways with children

Existing room light from lamps or windows is used by Mrs. Dorr for its beauty, naturalness.

Wide-eyed baby peeps out at the world. Notice effective use of space to isolate subject.

I ALWAYS use available light because I don't want to destroy the existing mood, nor do I want to create something which wasn't there to begin with. I like to see the scene merely as an observer—and without myself being observed." This sums up Nell Dorr's attitude towards lighting for indoor pictures of children.

Like the outdoor photographs on the preceding four pages, the pair of pictures here are notable for their simplicity, naturalness, and intensely poetic quality. They are visual records, not only of childhood emotions, but also of the child's physical world: the enormous blank walls in contrast to the protecting bedspread in the picture at left; the ladderback chair and sun-splashed wall in the picture above. The introduction of flash or any other artificial light source would have destroyed the essential mood of both photographs.

Available-light photography of such restless and unpredictable subjects as children does require patience and a certain amount of skill. But natural room lighting, whether from lamps or windows, is so beautiful and evocative that the necessary skill is well worth acquiring. And today the path is easier than ever (*Continued on page* 114)

Ways with children

Flashbulb in reflector held off the camera throws unpleasantly dark shadows, especially under eyes.

REFLECTORLESS flash may be the answer to many of your indoor flash problems. It is the happy medium between direct and bounce flash. When used in an average size living room with light colored walls and ceiling, some light from a bare flashbulb travels directly to your subject while the rest of it is bounced in all directions. Although you get directional light, there is a soft, even lighting quality to your resulting pictures; shadows are brighter, contain more detail than you usually get with conventional flash-in-reflector technique.

This technique can be employed with simple cameras and low-priced flash guns as well as advanced equipment. However, with simple flash units that do not allow their reflectors to be removed, or cannot be operated off the camera, an easy-to-make adapter unit must be built. Its components are the base of a flashbulb, tape, a length of lamp wire, and a lamp-type socket. (For full details see the how-to pictures with this story.)

The flashing unit should be used off the camera. You can hand hold it, or place the unit on a stand in the corner of a room. I highly recommend the latter system when shooting a party. If an assistant changes bulbs for you, and your extension cord is about 20-foot long, you can operate with great freedom, because once you determine your flash exposure you can use

A SIMPLE FLASH TECHNIQUE

By DON NIBBELINK
Photographs by the Author

Flashbulb without reflector, in same position, still throws directional light but shadows are softer.

the same exposure in shooting anywhere in the room.

How do you get your exposure? With advanced cameras, open your aperture two stops more than the exposure you would normally use for flash-in-reflector shooting. For example, if a situation calls for 1/50 second at f/16, with reflectorless flash shoot it at 1/50, *f*/8. This two-stop recommendation holds true both for black-and-white and color films. (But since living rooms vary, your best bet is to make a test film, carefully noting the different exposures you use.)

With simple cameras, use a No. 22 flashbulb instead of a small bulb with normal films, and fast emulsion film like Kodak's Tri-X with No. 5 bulbs.

For normal color rendition use the reflectorless flash technique in normal rooms with white or neutral colored walls. If walls are colored your reflected light may

Simple cameras with plug-in or permanently attached flash units can be converted for use with reflectorless flash technique by constucting special extension cord (right). For full instructions on how you can make this attachment turn to the following spread.

Ways with children

Source of bayonet socket is base of M or S type flash lamp. Break glass carefully with hammer, remove broken pieces with pliers or cotton gloves.

Two lead wires of base are to be fastened to the end of extension cord. Use cord about 20-feet long so you can shoot some distance away from it.

Solder bare wire of cord to leads after cleaning both. Tape each soldered connection separately so accidental touching of wires won't cause a short.

Bayonet socket of extension fits easily into simple camera reflector. Use Kodak Tri-X film with No. 5 bulb or No. 22 bulb with regular film.

Ordinary screw-base type socket is used at other end of extension. Socket will accept No. 22 type bulbs directly or adapter for smaller flashbulbs.

Long, medium and close-up shots can be made without changing exposure settings on your camera. Although you will have directional light, shadows will keep detail because of the bounce light this reflectorless flash technique produces.

You can make **MEDIUM SHOTS.....**

take on the wall color and produce unnatural looking results.

Once you've tried this reflectorless flash technique its advantages will be self-evident. With the flashbulb on an extension, as demonstrated in the accompanying pictures, you'll be able to move around freely and shoot from almost any angle with good results because the bounce lighting will illuminate the shadows even of backlighted faces. With the flashbulb in a constant position, and an assistant to change bulbs, you don't need to worry about changing the exposure setting every time you move in for a close-up or back for a long shot. You are free to concentrate on focusing, viewfinding and shooting. As a result you'll find yourself getting pictures you might have missed with conventional flash methods.—

You can make **LONG SHOTS.....**

You can make **CLOSE-UPS** *without changing exposure*

Basic setup includes four lights in "X" shape, with backlight below table. At right of camera is the mainlight.

Backlight is positioned by Garfield so that it reflects off the white wall. Diffusion screen is on the reflector.

Baby is entertained by Helen Garfield as mother sits nearby (foreground) and Garfield shoots with his reflex camera.

Above photographs by John Durniak

Ways with children

BABIES: STUDIO STYLE

By HARRY GARFIELD

We, my wife Helen and I, have photographed about 10,000 babies during the twelve years that I have been a professional photographer. We work as a team. From the minute one of our subjects enters the studio, we try to establish a friendly relationship with the child. This contributes more to the success of a picture than the choice of camera, lights, darkroom technique, and what have you.

An intimate familiarity begins as soon as the mother calls for an appointment. My wife asks about the baby's schedule and then suggests an hour for the sitting—usually after the baby has been fed and finished with his nap. In this first conversation, a wardrobe is discussed. We prefer to photograph a baby less than a year old in a diaper. Any child past this age wears a fancy dress or sunsuit that will be most attractive in a photograph.

When mother and baby arrive at our studio, we do our best to make the child the complete center of attention. Babies revel in the spotlight as we keep up a constant patter of applause for their beauty and wit. They also enjoy the continuous entertainment we provide during the sitting. However, we take no chances on a child's losing his sense of security by having us substituted suddenly for the person he knows best, his mother. In our studio, the mother assumes an important role in the sitting. She's present all during the shooting, and she is placed close enough to the baby so he can reach out and touch her.

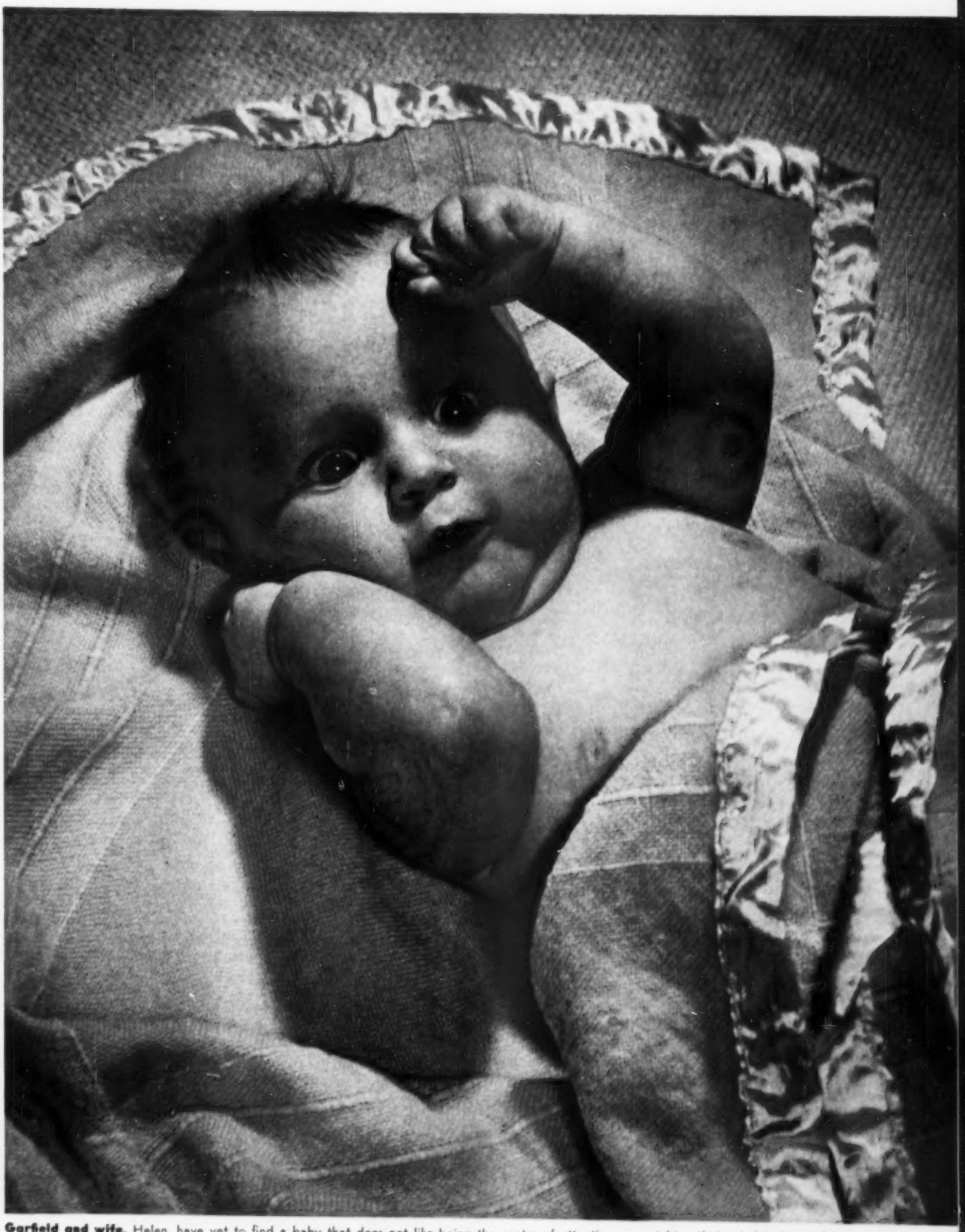
If I seem to stress the psychological aspects of photographing a baby it is because I believe that they overshadow every other element. When you are working with a happy, contented child, you can use a small camera and weak lights and get your picture. If the child is frightened or miserable, you can't achieve a pleasing portrait if you have a dozen cameras all synchronized with powerful electronic flash.

What equipment do I use? There are two basic sys- (*Continued on page* 108)

Disrobing, baby was caught candid style.

Teddy bear is used if the baby wants to hold it.

Unconscious of camera, baby plays happily.



Garfield and wife, Helen, have yet to find a baby that does not like being the center of attention, or watching their tried-and-tested tricks.

Ways with children

A WINDOW AND A PHOTOFLOOD

By PHOEBE DUNN

Rim-lighted profile was made with hazy sunlight coming through the window, balanced by a No. 2 flood in reflector behind and to left of camera. A 2+ Portra Lens enabled Mrs. Dunn to move up to 18 inches from subject. Exposure was 1/50 at *f*/4.5, on Plus-X film in Ciroflex.

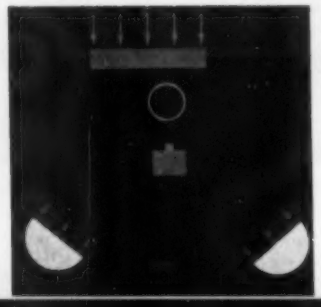
MAKING STUDIO QUALITY portraits of children doesn't require a forbidding array of professional lighting equipment. If you have a window (and who doesn't?), all you need is a couple of photofloods, and you're in business.

Backlighting is a "natural" for pictures of children, and backlighting is what you get when you pose a model before a window. To balance the daylight—to illuminate the shadow areas—you might use a reflector or a flashbulb. I prefer floodlight. I can place it just where I want it. I can adjust the distance to get just the right light intensity, and I can get the balance between daylight and fill-in that looks right to me. I try for a 3-to-1 ratio in black-and-white, which has wide latitude. For color it usually must be nearer 2-to-1.

When you try the window-and-photoflood technique for portraits, keep these things in mind: don't make the fill-in too strong, or the result will have an artificial look; but make it strong enough so that when you expose for the shadow area (the face, generally) the highlights won't be blocked up. Determine exposure with a meter if you can; take readings from the shadow area. Keep backgrounds simple; throw them out of focus whenever possible by shooting at a wide aperture.—▶

Bright sunlight streamed through the window directly behind the little girl in this case, and the large flood was again behind and to left of camera. Rolleiflex at 4½ feet; exposure 1/50 at *f*/5.6, Plus-X

Profile with rabbit was made with exactly the same setup as portrait on preceding page, except that the flood was moved to the right to balance strong sunlight coming over girl's shoulder. Exposure, 1/50 at f/5.6.



Two blue photofloods at 4 feet were used to balance window light here (see diagram). Ciroflex with Portra Lens was at 15 inches. Mrs. Dunn's exposure on Ektachrome Daylight Type film was 1/25 second at f/4.5.

PICTURES FROM OUR READERS

This month our readers have given us a group of monochromatic transparencies. They show how a single tone can be as effective as a riotous rainbow of color

1 John F. Moore of Los Angeles put a red filter on his lens for this picture of Chicago's Wrigley Building at night. He used Kodachrome Type A in a Zeiss Maximar camera with Bantam adapter. Exposure: 10 min, *f*/8.

2 Howard E. Foote of New York City caught the golden brown reflection of the setting sun in Long Island Sound. He used a Leica IIIc with 135-mm long-focus lens, and exposure was 1/30 second at *f*/4.5, on Anaco Color.

3 Elmer Quadrus of Portland, Ore., photographed this freight train on a rainy, foggy morning near Oregon City. His Argus C-3 was loaded with Kodachrome Type A film, and he used a compensating filter; 1/50 second, *f*/3.5.

4 Irwin Lubroth of Brooklyn climbed to the top of the Arc de Triomphe in Paris to frame this horse and carriage against the dun-colored street. He used a Leica, 135-mm lens, Kodachrome, exposure of 1/60 second, *f*/5.6.

5 Irvin Kershner of North Hollywood, Cal., found this small girl at a window on a dull day, and shot with a 4x5 Speed Graphic on Kodachrome with CC14 filter. Poor light necessitated a time exposure of 6 seconds at *f*/8.

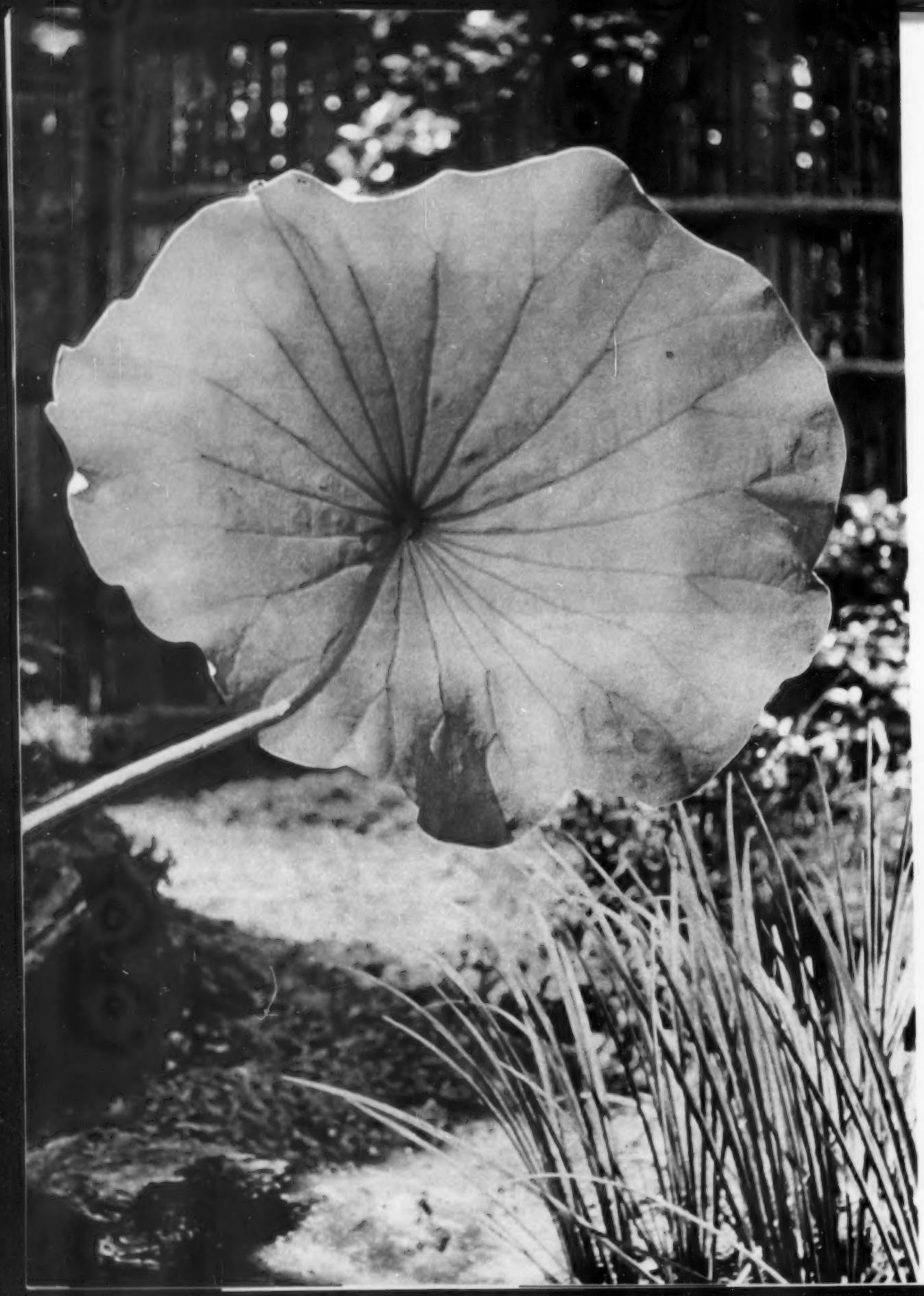
1 *John F. Moore*

2 *Howard E. Foote*

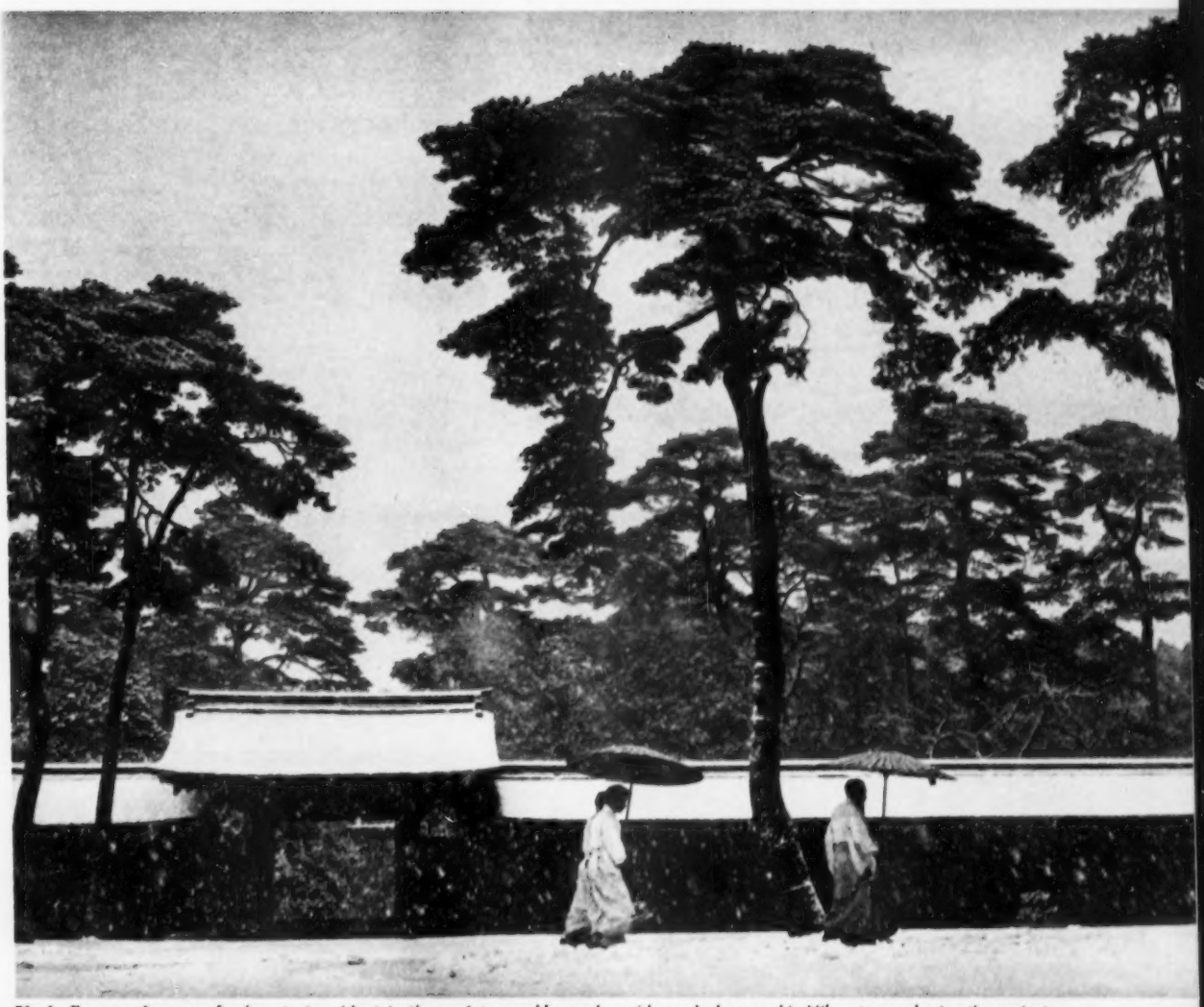
3 *Elmer Quadrus*

4 *Irwin Lubroth*

5 *Irvin Kershner*



Werner Bischof's Japan



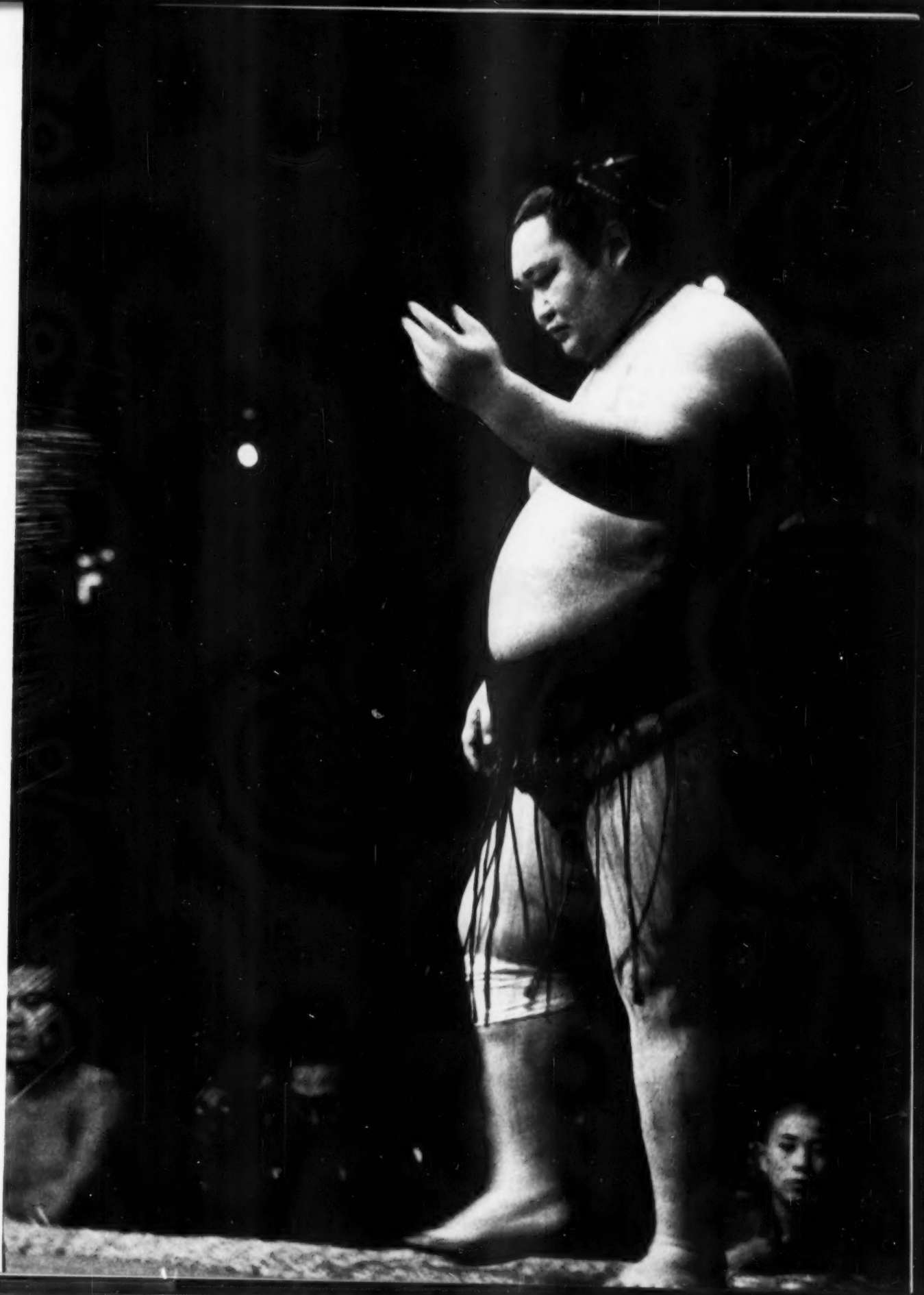
Bischof's unerring eye for beauty is evident in these pictures. He used a wide-angle lens on his Nikon to emphasize the majesty of this Meiji temple scene, and moved close with his Rolleiflex and Proxar lens to dramatize the yellow lotus leaf on Ektachrome film.

Two years before his tragic death in the Peruvian Andes in 1954, Swiss photographer Werner Bischof spent a year in the Far East, as a result of which he left behind him a picture legacy of considerable importance. His coverage of Japan produced a brilliant portrait of that remarkable country, which has now been put between the covers of a book published simultaneously by Simon & Schuster in New York, and Conzett & Huber in Zurich. Printed in superb gravure in both color and black-and-white, it is by all odds the finest picture book on Japan yet to have appeared. Bischof's Japanese pictures reveal his great skill as a photo-

Sumo champion, scattering salt on the floor as a purification rite before beginning a match, was caught by available light with a Nikon camera and Nikkor 135-mm lens at 1/20 second and f/2.8.

Bischof's searching lens caught the faces of these provincial children watching their emperor and composed them well. Below, he used a 35-mm Biogon lens on his Contax to portray this Tokyo striptease dancer by her dressing-room light.

journalist and creative photographer. It would be difficult to find a surer eye than Bischof's; he was also far ahead of most of his colleagues in technical mastery of the medium. This book, which sells for $10, is worth studying for the clarity and beauty of its pictures which project the facts, the moods, the traditions, and the atmosphere of a strange and wonderful country. And it is worth studying, too, as a reminder of how far beyond mere documentation a photo-journalist can go, if he has the eye and heart and skill which were Werner Bischof's.—*B.D.*



COPYING

Here are all the facts and figures you need to know for reproducing anything from a favorite snapshot to a famous painting—in a detailed workbook by a professional

By NORMAN ROTHSCHILD

ONE of the fascinating aspects of the photographic hobby goes under the heading of "copying." With a minimum of equipment, this technique can open up new horizons for you by making it possible to preserve old pictures of great historical or sentimental value; make a new negative when the original is lost; reproduce documents or drawings.

An enlarging job that requires extensive dodging (when more than one print is needed, all of uniform quality) can be simplified by making a copy negative of the manipulated print. Subsequent prints from this negative can usually be made quite uniform, without any dodging.

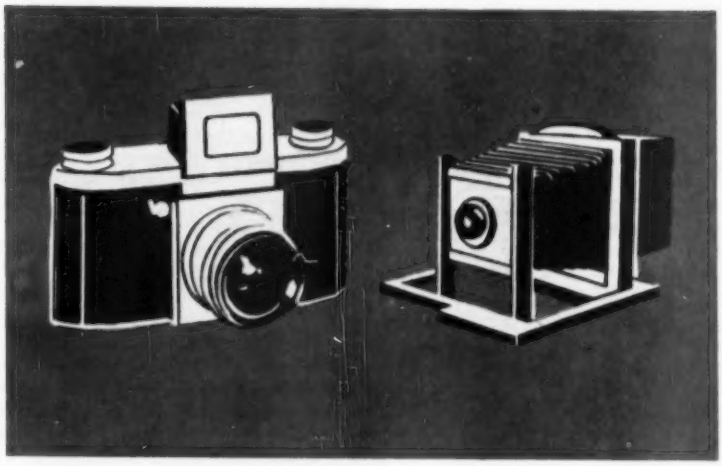
Copying is useful in making extra prints of pasteup montages.

Copying can be used to preserve legal evidence, or to present this evidence in enlarged form for the benefit of a jury.

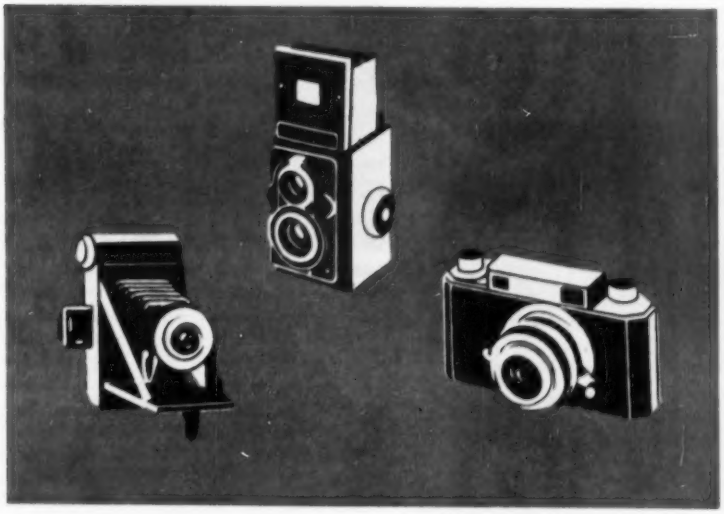
There are, of course, many other uses. A list of them would never be quite complete because the ingenuity of photographers is limitless.

Commercial copying methods are not the subject of this article, but professional results are obtainable by any amateur who follows the principles outlined. All the illustrations for this story were made with ordinary cameras and equipment available to any amateur photographer.

Groundglass cameras are best for copy work . . .



. . . but other types can be used with proper accessories



For detailed charts of films and filters, and other helpful hints on copying, see page 88.

CAMERAS

THE easiest cameras to use for copying are those with which the image can be composed and focused on a groundglass. These include (see left) press and view cameras, single-lens reflex types, and miniature cameras which can be fitted with reflex housings or groundglass attachments to aid in copying.

Press and view cameras usually have the extra bellows extension needed to focus a lens at the close distances found in copying. Miniatures can usually be fitted with accessory bellows or extension tubes.

Use of an extra-long bellows requires *more exposure* than a normal meter reading indicates. The exact increase can be determined with a Kodak Effective Aperture Kodaguide; for those who prefer to do their own computing, the formula for determining this increase is as follows: $F = \frac{D^2}{FL^2}$, where F = the factor for increasing the exposure, D = the distance between lens and film with subject in sharp focus, and FL = the focal length of the lens. For instance, with a 10-in. lens extended to a distance of 15 in. from the film, the factor is 2.25, or a stop and a quarter. (D^2 = 15 times 15, or 225; FL^2 = 10 times 10, or 100. 225 divided by 100 = 2.25.)

Other cameras can also be used (see lower left), but will probably need supplementary lenses. Sharp focus and framing must usually be accomplished by measuring, or use of accessory devices.

Certain enlargers may be converted into copying cameras by removing the lamphouse and utilizing the enlarger bellows with a special groundglass and film holder in place of the lamphouse. Exposure is then made with a lens cap, since there is no shutter on the enlarger lens.

LENSES

Most good photographic lenses are perfectly usable for copying, even though they weren't specifically designed for that purpose.

If you need critically sharp results, or if exact registration is important (with color-separation negatives), a specially designed lens is advisable.

PREPARATION OF COPY

WHAT'S THE remedy if the material you want to copy is old and faded, or stained, or dirty? A cleaning or chemical treatment may be necessary to get the best possible copy.

In any treatment of this type, there is danger that the original may be further damaged or even lost. Therefore, no original should receive such treatment unless signed written permission is received from the owner, to whom the risks involved have been explained. It is also wise to try making the best possible straight copy before proceeding.

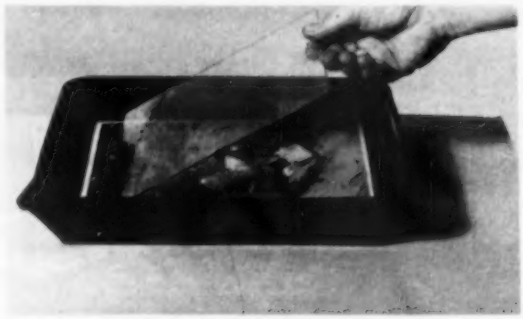
Badly faded prints may often be restored by using a chemical preparation such as Kodak Reducer and Stain Remover, which is also valuable for removing developer and certain dye stains. Prints to be treated should preferably be refixed in fresh hypo and washed *thoroughly*. Use of a wash test is recommended to make sure all hypo has been removed.

Prints that have minor surface marks or scratches may be helped by an application of vaseline or mineral oil to the front of the print. Apply sparingly and use a soft, lintless cloth to wipe off any excess. Be careful not to get any oil or vaseline on the back of the print. If surface marks have much dirt imbedded in them, it may be advisable to rewash them in cold water, dry thoroughly, and then apply the oil or vaseline. A light coat of dirt that has not become imbedded can sometimes be removed with a soft artgum eraser.

Grease or oil stains may sometimes be removed by applying a solvent such as carbon tetrachloride to the affected area—or if the stain is large, bathing the entire print. Always make sure prints are absolutely dry before treatment with this chemical. Use in a *well-ventilated* room.

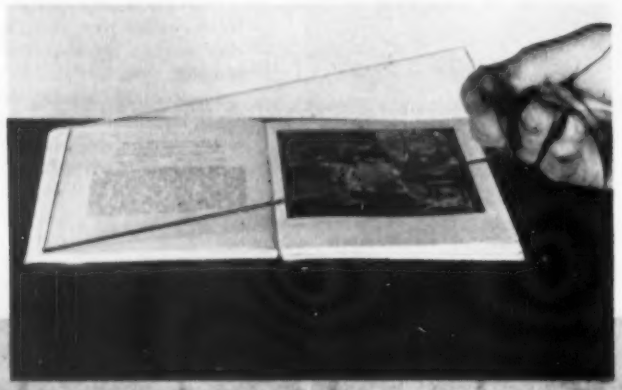
If restoration is of no help or isn't possible, or if a print is cracked, try this method: make the best print you can on a semimatte paper, and then retouch this copy (ordinary pencils and a sharp etching knife will do). A knowledge of air-brush technique can be a boon to retouching difficult copy work; a local artist might be of help in doing this for you.

Normal copy of print made on old "linen-surface" paper. Pattern is disturbing.



Glass keeps print flat in tray of water. Exposure is made when water is still.

Same print as above, but pattern subdued in copy by diffusing effect of water. Thin coat of vaseline can have same effect.



Books and similar subject matter (see left) can be kept flat for copying with a vertical setup (see opposite page) by weighting with a sheet of glass. For large or bulging volumes use heavy plate glass larger than book and weight ends down. Be sure glass is very clean and free from fingerprints and blemishes or flaws.

SETTING UP AND LIGHTING

WHETHER TO USE a vertical or a horizontal setup depends on how much working area and how much equipment you have. The type of copying job may also affect your choice.

With a limited working area a vertical setup (shown at right) can be the best. This arrangement is especially valuable when copying from large or bulky books; originals free from curl can simply be placed or tacked on the workbench under the camera. A vertical setup also is necessary to use when copy material is placed under water, as shown on opposite page.

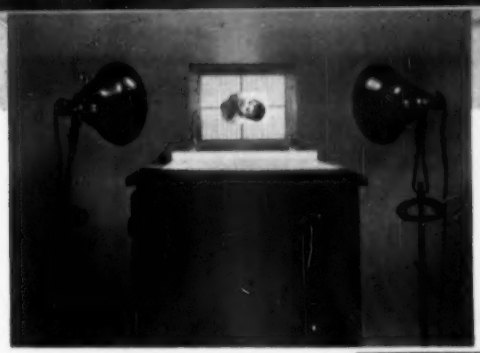
If your enlarger permits removal of the bellows and lamphouse, you may be able to substitute your camera for copying purposes. If not, you can purchase one of the many copying stands on the market.

Vertical setups are more subject to vibration problems than most horizontal arrangements—most of the trouble coming when the camera is at the top of its support. Always wait until vibrations have stopped after making camera adjustments.

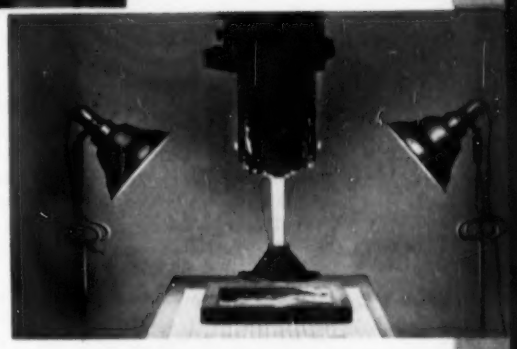
If no vertical stand is available and there is plenty of working space, a horizontal setup (as shown at top right) is quite effective. Any level, sturdy table, bench, or desk can be used without investing in special equipment.

The most important factor in setting up for copying is assuring that the original is absolutely parallel with the film plane. If it is not, parts of the copy print will be out of proportion to the original. The simplest way to make certain that the original and film are parallel is to use a cross-ruled chart (as illustrated). Graph paper from an art store is good for this purpose. Line up the chart with the board holding the original, and then the camera with the lines on the chart.

Glare is a big problem in copying. Placing two lights at an angle of 45° to the center of the copy board will remove most reflections, provided the original is absolutely flat. If it is not, or if it has a textured surface, you can try three different methods for eliminating troublesome glare: move the lights around, examining the image on the groundglass (or with your eye in front of the lens) until the reflections disappear; use a bouncelight arrangement (as at right) which will help subdue surface reflections by producing a diffused, almost shadowless light; try a polarizing filter over the lens, rotating it until the reflections disappear—this is generally the surest method.



Horizontal setup above can be used on any solid, level surface available. Original for copying is held upright and flat in special frame, but may be simply tacked to board. Tacks should have flat heads so no shadows are cast. Vertical setup at right uses commercial copying stand. In both setups light are at 45° angle to original to avoid glare, at same height for even lighting.

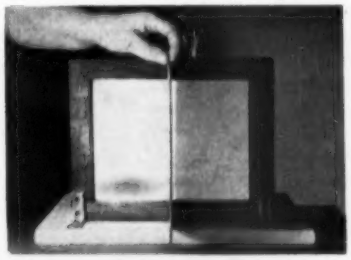


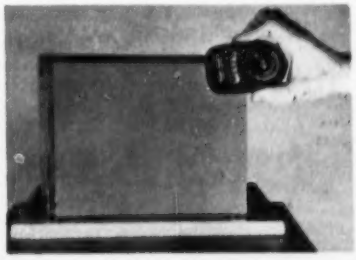
←

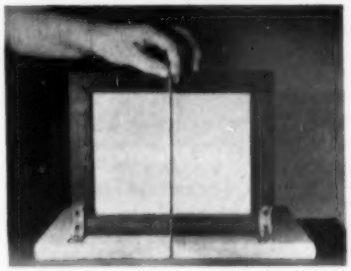
Bouncelight setup at the left helps subdue surface textures and minor imperfections in the original by producing even, diffused light. Light is bounced off the ceiling in vertical setup, or off nearby walls in a horizontal setup.

Opaque cardboard sheet is held in middle of copy board to show areas lit by each light separately. Below, light on right is too weak, or too far away. Bottom, shadows on both sides of card are even, lighting even.

Reflected-light meter, below, is used most accurately if read from neutral gray card instead of original. Bottom, incident-light meter is held as close to original as possible, pointed directly at camera lens for reading.







For Continuous-Tone Copy. If the original material you're copying consists of many shades of gray or color between its darkest and lightest parts, it is called *continuous-tone* material. The right film to use for this type of copy depends upon the characteristics of the original.

In general, the faster the film the lower the contrast. If the original is flat or pastel in tone, choose one of the slower films which can be developed to a higher contrast. If the original has strong blacks and whites or a long tonal range with important detail, use one of the medium-speed films to prevent an excessively contrasty negative. (High-speed films are not the best choice for copying, since there is always the danger of overexposed highlights and a loss of tonal separation there. With extremely accurate exposure, decent copies can be made with one of these films in an emergency. Excessive grain and lower resolving power are other discouraging factors, especially with the smaller film sizes.) To find the best film for a specific copying job, turn to the charts in the supplementary section elsewhere in this issue.

For Line Copy. If the original has only two tones—black and white—such as cartoons, diagrams, or printed matter, you must use one of the special high-contrast films listed in the supplementary section. Films of this type produce extremely dense highlights only with sufficient exposure—anything less than this minimum usually results in clear areas on the film. For this reason exposure must be very accurate. Using a meter reading as a guide, bracket the indicated exposure with half-stop variations both under and over, giving all an equal development.

Meter readings are always preferable to visual estimations, but if a meter isn't available, use the exposure guides which come with both film and lamps.

To reproduce full tonal scale use medium-speed pan film

Loss of middle tones is evident in this copy of a normal photograph, made on film designed for line copy.

Accurate rendition of full tonal scale is apparent in copy of same photo, but made with normal pan film.

Rendition of sharp contrast is best with a "line" film

Normal pan film used to copy "line" original reproduces white as a tone, resulting in copy lacking contrast.

True reproduction of the original high contrast is achieved with special "line" film, high-contrast developer.

DEVELOPMENT AND FILTERS

For Continuous-Tone Copy. Generally speaking, development in the solutions recommended by the film manufacturer, and at the times and temperatures indicated by them, will result in good tonal reproduction of the original.

However, it is well to remember that the choice of developer can have a definite effect on the final results. Developers similar to Kodak DK-50 or Ansco Permadol give normal to medium-high contrast with continuous-tone films. Developers of the MQ-Borax type (Kodak D-76 or Ansco Normadol) tend to lower contrast but produce finer grain. If extra contrast is desirable, developers of the Kodak D-19 or Du Pont 16-D type may be the best bet. Even paper developers (Kodak Dektol, Ansco Vividol, Du Pont 53-D) can be used to produce contrasty negatives, but the grain pattern may be excessive, especially with the smaller negative sizes.

Adherence to time and temperature limits recommended by the manufacturer is important in copy work. Some controlled deviation from "normal" development can benefit flat or contrasty negatives, but tests should be run first, with the normal time as a starting point.

A good rule of thumb is this: Never attempt to adjust density by a change in developer or immersion time. Density is controlled by exposure. Never attempt to adjust contrast by a change in exposure. Contrast is controlled by development.

For Line Copy. Films recommended for line copying should be processed in one of the high-contrast developers designed for them. Among these are Kodak D-11 and any of the "Litho" developers. Most high-contrast developers are highly alkaline and do not keep well. For this reason they must be made up shortly before use. If you do have to keep the developer, store in a bottle filled to the neck and place in a refrigerator. It is also wise to avoid immersing fingers in these solutions for long periods.

Filters can be used to increase contrast . . .

Pan film was used for copying a faded photograph (without filter). Tonal scale is too short, copy flat and lifeless.

Improved appearance in copy is gained with deep-blue filter (Wratten C5) over lens to increase contrast of pan film.

. . . and to remove colored stains like magic

Red ink was spilled on print; copy made on ortho film (insensitive to red) shows dark but translucent stain.

Stain is eliminated by using deep-red filter, pan film. Filter must be same but darker color than stain.

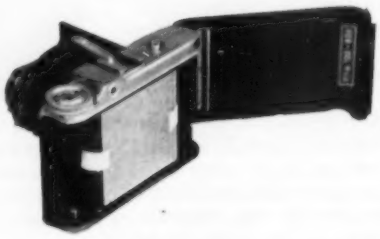
ACCESSORY EQUIPMENT FOR ADAPTING 'BLIND' CAMERAS FOR COPYING

IDEAL COPYING cameras are those that focus and frame the image formed by the camera's taking lens on a groundglass screen. This type of camera permits the worker to see the actual effect of the close-up lens, extension tube, or bellows extension device which is used to produce the largest possible image of the copy on the film frame. View, press, and single-lens reflex cameras belong in this preferred category.

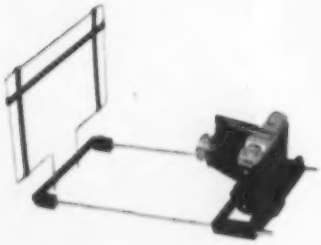
Fortunately, the vast majority of so-called "blind" cameras can also be adapted for close-up copy work—box, folding roll-film, twin-lens reflex, and 35-mm rangefinder focusing types. In each of these cases, ingenious methods have been found for establishing the camera-to-subject distances producing a sharp close-up image of the copy, and also for focusing and framing the image on the film with greatest possible accuracy.

Fixed-focus box cameras and folding roll-film cameras that are focused by means of a distance scale must be adapted for close-up work by the placement of a positive supplementary lens in front of the camera lens. So-called close-up and "portrait" lenses come in various strengths (measured in diopters) ranging from +1 to +2 and +3 and, on special order, to as high as +10; the greater the strength, the closer the working distance and the larger the image on the film. If necessary, two or more of these supplementary lenses can be placed in front of the camera lens to permit an intermediate working distance. If the lens (*Continued on page* 114)

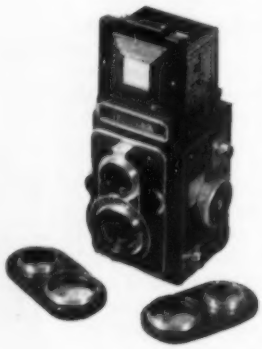
Positive supplementary lenses permit copy to be photographed close up with cameras lacking bellows or tubes to extend the lens; camera can be used as close as 10 inches.



Groundglass sheet taped to focal plane of "blind" camera with back open permits close-up copy to be focused, framed accurately, before film is loaded for actual exposure.

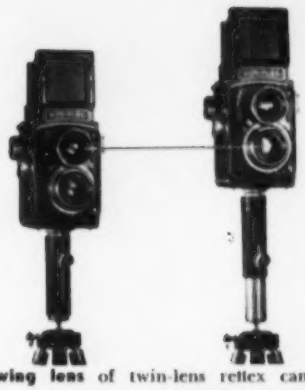


Adjustable focal frames now available allow close-up copy of different dimensions to be reproduced full-negative with "blind" cameras fitted with various close-up lenses.



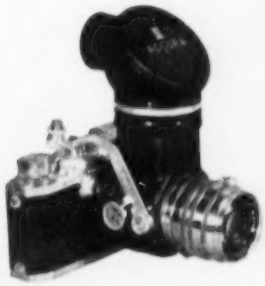
Twin-lens reflex cameras are adapted for close-up copying with matched pairs of focusing and taking lenses supplied in different powers for working distances up to 10 in.

Sheet-film adapter and groundglass screen are both available for certain twin-lens reflex cameras, offering conveniences of precise focusing with various close-up lenses and use of special sheet-type copying films.

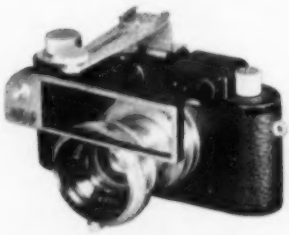


Viewing lens of twin-lens reflex camera is aimed at close-up copy with attachment atop tripod in lower position, left; after focusing, framing copy image, attachment is raised to align taking lens with copy.

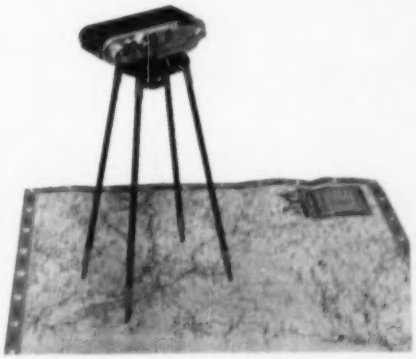
Sliding, focusing attachment for 35-mm cameras with interchangeable lenses alternately aligns groundglass screen and camera's film frame with lens centered over close-up copy.



Reflex housing converts 35-mm cameras with interchangeable lenses into single-lens-reflex type suited only for very small copy unless special short-mount lenses are used.



Optical close-up devices adapt many range-finder focusing cameras for copying: prism fits in front of camera's finder system with supplementary lens in front of camera lens.



Adjustable-leg devices fitted with choice of extension collars automatically focus and frame close-up copy when fitted to certain 35-mm cameras with interchangeable lenses.

Seitz twins, Tani and Dran (left), are featured in Broadway musical *Fanny*. Another picture from same roll of film made *Life* cover. Cook used Nikon and multiple floods. Right, an Italian mother and son were photographed by Gene in a train passing through Normandy.

THE GRASS WAS GREENER

After a decade behind an editor's desk at Life, *Gene Cook cast loose with a camera to make a new name for himself*

WHAT MAKES A MAN give up a comfortable, congenial, well-paid job with a promising future? It might be a doctor's advice, or it might be the offer of an even more comfortable, better-paid job. In Gene Cook's case it wasn't either of these. He was happy where he was (as *Life's* amusement editor), and he's even happier where he is now (in a brand-new sparkling white north-lighted studio atop Carnegie Hall, with a fresh-painted sign on the door: Gene Cook, photographer). And he is apparently an immediate success, with his work already familiar to some editors and becoming familiar to a lot of others. Gene's real reason for making the break: he insisted on complete freedom, though he had already enjoyed a great deal of it during his years at *Life*.

It isn't often in today's specialized magazine milieu that a "word man" becomes a "picture man" almost overnight. There is a widely held belief that the two are antagonists, pulling against each other. Gene never experienced this antagonism in 16 years of newspaper and magazine journalism. Maybe that's because he has really been a picture man himself all the time.

Gene was a New York boy, growing up in the Thirties, when for a lot of young people the future seemed to lie "somewhere else." Gene went somewhere else: from high school he jumped into the newspaper business. The first jump took him only as far as Camden, N. J., but by (*Continued on page* 93)

continued

Eugene Ormandy directs the Philadelphia orchestra during a recording session. Motion blur adds to dramatic effect. A wide-angle lens brought the violin and music stand, as well as balcony lights, into the picture for better composition.

William Steinberg, leading Pittsburgh orchestra, was caught in expressive moment.

←

Silvana Mangano, who plays Circe in movie *Ulysses*, was photographed in Rome.

→

Rossana Podesta is Nausicaa in same film. Actresses are a Cook specialty.

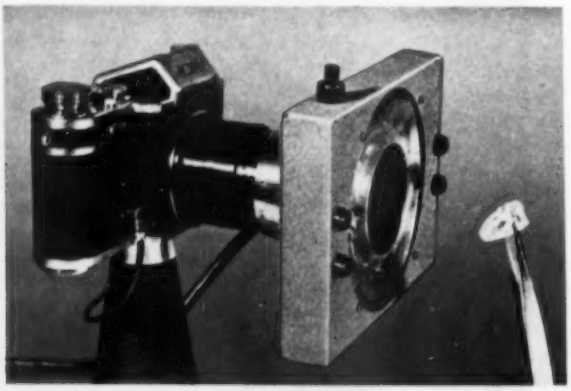
Makro-Kilar Lens

continued

new: Makro-Kilar Lens

Unique focusing mount of new lens covers range from 2 inches when fully extended (left) to infinity when retracted. Model E lens (right) has near-focusing limit of 4 inches, whereas double-helical gearing of Model D lens permits closer limit (distances measured from front of lens mount).

Typical single-lens reflex camera equipped with Model D Makro-Kilar lens affords precise groundglass focusing over entire range from extreme close-up (1:1.1 image-subject size ratio) to infinity.



Makro-Kilar lens with Mannesmann Ringblitz (circular) flashtube attached to its front end is used on single-lens reflex camera, fully extended, for shooting close-up of specimen held in forceps.

Kilfitt lens of radical design is first to permit continuous focusing from infinity to several inches away, without auxiliary bellows or extension tubes—fits most single-lens reflex cameras

By GEORGE BERKOWITZ

Girl at 100 feet—"normal" 50-mm lens

Also 100 feet—40-mm Makro Kilar E

75-foot shot—Makro Kilar E

25-foot shot—Makro Kilar E

10-foot shot—Makro Kilar E

5-foot close-up—Makro Kilar E

3-inch close-up—Makro Kilar D

THE MERE CONCEPT of the new 40-mm, f/3.5 Makro-Kilar is exciting.

A lens that will take normal, close-up, and wide-angle pictures without requiring supplementary attachments is, to say the least, a startling and almost unbelievable innovation. The idea of a complete all-in-one lens with which one can be prepared for any type of photography is an irresistible thought. What a picnic photography could be with such a lens!

The Makro-Kilar does offer this remarkable flexibility, but with certain limitations. It won't magnify an image more than slightly under a 1 to 1 ratio when used without supplementary attachments. It isn't the widest-angle lens available. Nevertheless, it does combine in one lightweight optical unit a number of important features often desired by photographers, which makes it a treasured addition to the gadget bag if not a candidate for one's all-around favorite lens.

Unfortunately, the versatile Makro-Kilar lens is offered in the American market today with fittings only for 35-mm single-lens reflex cameras; specifically, the Alpa, Exa, Exakta, Mecaflex, Pentacon (also Contax D, Contax S, and Hexacon), and the Rectaflex. Because the manufacturer envisions the most extensive use of the lens in close-up photography (macrophotography) where precise groundglass focusing through the taking lens is most desirable, his reluctance to spread his production to other types of cameras is understandable.

What's so special about the Makro-Kilar in the field of close-up photography? A standard lens for a 35-mm camera, such as the 50-mm (2-inch) Tessar, has a normal focusing range of infinity to about 20 inches. Any object closer than 20 inches cannot be photographed as a sharp image unless the camera-lens setup is altered to extend the focusing range.

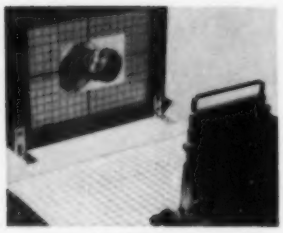
Extension tubes or bellows usually are inserted between the lens and camera body, or supplementary lenses are added to the lens to increase the focusing range. These devices are efficient, but they are often awkward to handle, take time to get on and off, and require measurements so that the necessary increases in exposure time can be computed.

A lens that would permit such an extension without requiring additional attachments (*Continued on page 106*)

COPYING:

detailed charts and helpful hints

to help improve your copying technique—
a supplement to the feature beginning on page 74



What Filters Can Do for You

Color filters serve two general purposes, either of which may help to make your black-and-white copy prints more effective—particularly if the original is in color.

One type of filter changes the response of the film to reproduce colors as shades of gray which more nearly approximate the relative brightness of these colors as they appear to the human eye. Only one of these "correction" filters is needed for most copy work with pan film: the medium yellow-green (X1) for tungsten illumination.

Another type of filter exaggerates the appearance of a particular color, and is called a "contrast" filter. The chart below shows exactly what these filters will do.

Color of filter	Lightens	Darkens
Deep-yellow (G)	red and green	blue
Red (A or F)	red	blue and green
Green (B)	green	blue and red
Blue (C5)	blue	red and green

Yellow, green, and blue filters may be used with either pan or ortho films—red filters must be used *only* with pan film.

Since glass filters can affect the focus at close distances, focusing should be done with the filter in place. When impossible with dark "contrast" filters, use a gelatin filter—which won't affect the focus—instead of glass.

Tips on Making the Final Print

A "copy" is supposed to look as much like the original as possible, which means that the *tonal scale* of the copy print should match that of the original as closely as possible. Try to determine what paper the original was printed on, and print the copy on the same paper, or one resembling it. And remember,—a good print has open shadows, and highlights that aren't just white paper.

Sometimes there are minor defects existing in the original print which are likely to show up in the copy negative. There is no need to use a special paper when making prints from the negative. These defects can be subdued relatively easily by printing on one of the rougher matte prints, and by diffusing slightly.

When making a print from a copy negative for the purposes of retouching and subsequent recopying, it is wise to make the print a little softer than usual—usually about one paper grade. The necessary contrast can easily be introduced during the development of the second copy negative. This is particularly applicable when copy prints are being made for reproduction, as for a magazine or newspaper.

Toning the copy print of an old sepia-tone in a selenium or sulfide toner will help to simulate the original.

The screen pattern of halftone illustrations (such as is used in newspaper photographs) is likely to become quite disturbing if the copy negative of this kind of material is enlarged too much. Diffusion may help.

FILMS FOR COPYING

LINE COPY

35-MM FILM:	TYPE	EXPOSURE INDEX ASA—TUNGSTEN	
		GRAY CARD	WHITE CARD
Du Pont			
Microcopy	Pan	30[a]	6
Fine Grain Safety Pos.	Blue-Sens.	5[a]	1
Kodak			
Microfile	Pan	16	3
Fine Grain Positive	Blue-Sens.	3	0.6
SHEET FILM:			
Ansco			
Process	Blue-Sens.	40	8
Reprolith Ortho[a]	Ortho	2	0.4
Reprolith Pan[a]	Pan	4	2.4
Du Pont			
Process Pan	Pan	50	10
Photolith[a]	Ortho	1.5	0.3
Gevaert			
Process Extra	Ortho	12	2.5
Litholine	Ortho	2	0.4
Kodak			
Contrast Proc. Ortho.	Ortho	60	12
Contrast Process Pan	Pan	80	16
Kodalith Ortho	Ortho	2	0.4
Kodalith Pan	Pan	4	2.4

CONTINUOUS-TONE COPY

35-MM FILM:	TYPE	EXPOSURE INDEX ASA—TUNGSTEN	
		GRAY CARD	WHITE CARD
Adox			
KB 14	Pan	12	2.4
KB 17	Pan	24	5
Ansco			
Supreme	Pan	32	6
Du Pont			
Superior No. 1	Pan	16	3
Superior No. 2	Pan	32	6
Microcopy[a, g]	Pan	1.6	0.3
Gevaert			
Gevapan 27	Pan	20	4
Gevapan 30	Pan	40	8
Kodak			
Fine Grain Positive[b]	Blue-Sens.	0.3	0.006[d]
Plus-X	Pan	40	8
Direct Positive Reversal Film[e]	Pan	50	10
ROLL FILM:			
Ansco			
Plenachrome	Ortho	25	5
Supreme	Pan	32	6

GUIDE FOR HANDLING VARIOUS ORIGINALS

ORIGINAL	CLASS	PROCEDURE
Photographs	Continuous-tone	Use any film listed for continuous-tone copy.
Rough-textured photographs	Continuous-tone	Coat with vaseline, mineral oil, copy under water or use polarizing filters over lights and in front of camera lens.
Faded photographs	Continuous-tone	Use blue-sensitive film, or ortho or pan film with deep-blue filter. Develop to high contrast. If still too flat try process-type film developed to desired contrast in ordinary developer.
Stained photographs	Continuous-tone	Use pan film and filter of same but darker color than stain.
Paintings, color cartoons, tinted etchings, half-tones in color	Continuous-tone	For correct color rendition, use medium yellow-green (X1) filter by Tungsten light with pan film.
Pencil sketches, charcoal drawings and crayon	Continuous-tone	Colored crayon may require use of pan film and filters.
Wash drawings	Continuous-tone	If weak, develop to high contrast. Colored wash drawings may require pan film and filter of opposite color to increase contrast.
Etchings	Continuous-tone	Develop to higher-than-normal contrast. If lines are colored ink, use color of opposite filter to increase contrast.
Tintypes	Continuous-tone	If badly scratched rub vaseline or mineral oil into surface, copy under water, or use polarizing filter over lights and camera lens.
Daguerreotypes (Mercury image on silver-plated copper)	Continuous-tone	WARNING: Don't touch surface or irreparable damage will be done.
Halftone illustrations, dots sharply resolved	Line	Use any film listed for line copy.
Halftone illustrations, dots blurred	Continuous-tone	Use any film listed for continuous-tone copy.
Mechanical drawings, black-and-white cartoons	Line	Use any film listed for line copy, highest-contrast developer.
Blueprints	Line	Pan film with red filters such as Wratten A or F.
Documents on yellowed paper	Line	Ortho or pan film with deep-yellow filter such as Wratten G. In extreme cases use red filter (on pan film only).
Documents and manuscripts, ink faded to brown	Line	Blue-sensitive film or ortho or pan film with deep-blue (C5) filter.

CONTINUOUS-TONE COPY

ROLL FILM (cont.):	TYPE	EXPOSURE INDEX ASA—TUNGSTEN	
		GRAY CARD	WHITE CARD
Gevaert			
Gevachrome 30	Ortho	32	6
Dan-di	Ortho	24	5
Gevapan 27	Pan	20	4
Gevapan 30	Pan	40	8
Kodak			
Verichrome	Ortho	25	5
Plus-X	Pan	40	8
SHEET FILM:			
Ansco			
Commercial	Blue-Sens.	6	1.2
Commercial Ortho	Ortho	12	2.5
Isopan	Pan	32	6
Super Plenachrome	Ortho	25	5
Superpan Portrait	Pan	32	6
Du Pont			
Commercial	Blue-Sens.	6	1.2
Fine Grain Pan	Pan	20	4
"X-F" Ortho	Ortho	32	6
"X-F" Pan	Pan	40	8
Kodak			
Commercial	Blue-Sens.	6	1.2
Commercial Ortho	Ortho	10	2
Portrait Pan	Pan	32	6
Panatomic-X	Pan	25	5

NOTES

Gray-Card Index numbers apply to incident-light readings directly, or reflected-light readings from gray card of 18% reflectance, as the gray side of a Kodak Neutral Test Card in place of subject.

White-Card Index numbers apply to readings from a white card of 90% reflectance, as the white side of a Kodak Neutral Test Card.

Roll films for Line Copying: no special emulsions are available. Emergency use: medium-speed film developed in high-contrast developer, as Kodak D-11. For extra contrast print on #4 or 5 paper.

[a] Develop in 6-D.

[b] Develop in D-76, 3 minutes at 68 F.

[c] A *reversal* film not to be confused with Fine Grain Positive; useful for making projection slides directly from continuous-tone material. Process in Kodak Direct Positive Film Developing Outfit.

[d] This rating is too low to appear on standard exposure meter scales. Multiply rating by 100; give 100 times indicated exposure.

[e] Rating not furnished by manufacturer; for trial use only.

The Kodak BULLETIN

Swoosh-X Film &

Film speeds are still climbing . . . Tri-X is greased lightning . . . the new Ektachrome 135 is three times as fast as one of its cousins . . . enlargers are more versatile . . . projectors have longer cords and put out more light . . . papers have more sparkle . . . movies are sharper. It's a great day for photography.

Swoosh-X!

How fast is the new super-speed Kodak Tri-X Roll Film? That's easy. It's exactly as fast as Kodak Royal Pan Sheet Film. In fact, it's the same type of film, except for the thinner roll-film base.

We give both Tri-X and Royal Pan an official exposure index of 200 Daylight, 160 Tungsten. Not that we want to be fussily overcautious; it's just that the standard tests yield those values. But a lot of people claim that Tri-X and Royal Pan are two to five times as fast as we say.

Recently, *Photography* Magazine decided to give Tri-X a field test. They shot one negative outdoors at an index of 8000. This was a flop. They shot one at 4000. This was printable, but the prints weren't exactly salon material. At 2000, better. They got first-quality prints from the negatives shot at 1000 down to 400. Same for 200. Everything from 4000 to 25 was printable (which, in our book, adds up to a lot of exposure latitude). Indoors, with ordinary incandescent light, they found 650 and 800 to be good working indexes with their equipment.

What this all means is that if you know your lens and shutter and exposure meter and your processing, you can squeeze an awful lot of performance out of Tri-X without sacrificing quality. Mostly depends on what density you prefer in negatives.

We were planning to go into a sales talk about the fine grain of Tri-X, its superior toe slope that gives unusually clean tonal separation in the shadows, its freedom from highlight blocking even with forced development, its balanced color sensitivity, and so on—but those are all the same as for Royal Pan, which we have been describing to you in glowing terms for the past year.

You should be able to get Kodak Tri-X Roll Film at your Kodak dealer's now, in 120, 620, and 35mm, for your own tests. Same prices as Kodak Super-XX Roll Film.

Sturdy warrior

Not for a long time have we paid homage to Kodak Developer D-76. *Photography* Magazine reminded us of this when it automatically chose D-76 as the "yardstick" for testing our new super-speed Kodak Tri-X Roll Film (see column at left).

Good old D-76 is the pioneer fine-grain film developer that lifted the movie industry out of the soot-and-whitewash, snowballs-and-cinders era. Then miniature-camera enthusiasts discovered D-76. This happened many years ago, but in an age of glamor-puss fine-grain developers, D-76 still stands out like a full moon on a winter night. If you want *all* the shadow detail a film can deliver, if

you want beautiful long scale and delicate gradation, if you want reasonably fine grain without *any* sacrifice of emulsion speed—just go around to your Kodak dealer and whisper "Kodak D-76" in his ear.

Your dealer can fix you up with a size of D-76 to make 1 quart (36 cents), a 1-gallon size (78 cents), or a 10-gallon size ($4.20). Better stop at 1 gallon, and buy more as you need it. You use it over and over, with occasional replenishment.

Ektawhoosh!

It never rains but it pours. We've just given you the word on Kodak Tri-X Roll Film. Now hold on to your hat—

A new kind of Kodak Ektachrome Film . . . *faster than regular Ektachrome, three times as fast as Kodachrome Film* . . . is now available for miniature cameras. You ask for Kodak Ektachrome 135 Film, *Daylight Type;* 20 exposures, $1.85.

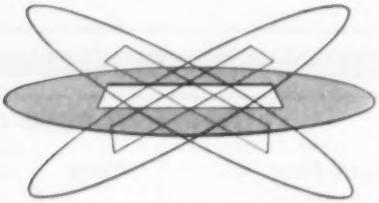
And it has a cousin, Kodak Ektachrome 135 Film, Type F (color-balanced for clear flash). Typical guide number, 120 (vs. 80 for Kodachrome, Type A, under the same conditions).

You can process either film (with a $1.80 Processing Kit) or let your nearest color lab do it. See your dealer.

Man versus Nature

We read somewhere that all human progress comes from man's monkeying with his environment, trying to push it into a different shape. Sometimes this involves trying to push things back into their *original* shape. For instance, when a man, in furthering the artistic progress of the race, has aimed his camera upward at a building, and wound up with a bad case of converging verticals.

In our small way, we help alleviate such distress. We have built into the Kodak Flurolite Enlarger certain elements of solid geometry—



—which, combining a rotatable plane and a tiltable plane, permit correcting a good deal of perspective distortion in all planes, not just one.

This ingenious combination of a revolving negative carrier and tilting head is but one of many reasons why the Kodak Flurolite Enlarger deserves your earnest scrutiny. (Some of the other reasons are the modern cold-light system, big paper-cabinet base, long bellows, rapid manipulation, lens interchange, and adaptability.) The $99.50 price does not include lens, but your Kodak dealer has Kodak Enlarging Ektar and Ektanon Lenses of a quality matching the Flurolite, in a variety of focal lengths.

Propriety and taste

Some men like plain socks, some like striped socks, some are happiest in

Ektawhoosh!

Argyles. It is largely a matter of mood and personal taste, and fitness for the occasion. This, if we may ascend from hosiery to aesthetics, is exactly why we make Kodabromide Paper in five surface types, Kodak Medalist in five, and Kodak Opal in ten. Opal Z (tapestry, lustre, on rich old-ivory stock) may be just the ticket for a fireside pictorial, and the worst thing in the world for a snowy

mountain side or glittering seascape. Medalist E (fine grained, lustre, on pure white stock) may be exactly right for the seascape, especially when you tone the print blue. And so on. Knowledge of paper types, from mirror-smooth glossy to rough tapestry, is the mark of the discriminating photographer.

But often someone asks us: isn't there *one* surface that's pretty generally useful? Sir, we are glad you raised that question. Let us guide your attention to smooth, white, *high* lustre Kodak Medalist J, available in double weight in four printing grades, 1, 2, 3, and 4. This is a paper which has lots of surface sparkle, keeps the richness of the blacks, holds detail and texture, but does not have the glassy slickness of *glossy* paper. Yet if you wish, you can ferrotype it to get a full-gloss surface, for reproduction prints. It's a wonderful paper. Comes in all four grades in the popular sizes up to 16 x 20. (Kodak Opal K is the same beautiful high-lustre surface on a *cream* white stock.)

C_6H_4-1,4-$(OH)_2$

There's a little chemist in every photographer. More in some than others. If you have more, we commend to your attention a Kodak Data Book, "Processing Chemicals and Formulas." Well worth the 50¢. It starts out with information on processing principles, preparation of solutions, and processing techniques. Winds up with formulas for developers, stop baths, fixers, intensifiers, reducers, tray cleaners, stain removers, and toners. Most of the Kodak Tested Chemicals for these can be bought in under-a-dollar lots, ready to mix.

The above formula, incidentally, is for Hydroquinone, an ingredient of most developers.

Siamese special

We could stand around all day and talk about the professional quality we build into our 16mm Cine-Kodak Special II Camera; the construction like a fine watch; the facilities for fades, dissolves, multiple exposures, time-lapse, quick film change, quick lens change, fast or slow action, single-frame shots, masking facilities, special-purpose scientific conversions, and so on. But nothing proves the Special's quality quite as quickly or thoroughly as *seeing* a good example of its performance—a professionally-made movie on a full-size professional theater screen.

That's why we would like you to go see a movie. The title is "Siam." The show was filmed by Herbert Knapp, the well-known explorer, scientist, and lecturer. It is one of Walt Disney's new "People and Places" series. And it was shot with the Cine-Kodak Special II.

When you see this movie, we think you'll see why Mr. Knapp chose the Cine-Kodak Special II for his conquest of colorful and romantic Siam. We'd like you to appraise the quality with a sharp and critical eye. And bear in mind that this is 16mm color film, enlarged to 35mm and then blown up to theater-screen size, where any lack of quality would show up like a sore thumb on the Statue of Liberty.

You'll have an enjoyable evening, and you'll understand why the Cine-Kodak Special II is well worth its price—$990 and up. In the meantime, we'll be happy to send you a free 16-page booklet which expounds the details of this remarkable camera. Just post a postcard to our Department 8-V.

Clean clothes

A Kodak Darkroom Apron keeps you from getting your clothes spotted. If you're medium-sized, it costs you $2.75. The large-sized apron is $3.50.

Twiddle eliminator

Next time you have to hunt for an extension cord for your slide projector while your audience sits around twiddling its thumbs, make a note to take a look at the Kodaslide Signet 500 Projector. It has a cord 12 feet long.

And when you plug it in, it throws so much light on the screen you can even leave some of the room lights on while showing your slides.

What else? The Signet 500 has a snap-action feed so fast you can scarcely see the slides change. A hopper collects your slides in a neat stack and in the same order you put them in. Top feeding, no jarring. A recall lever brings back upside-down or backwards slides, and a clearance lever drops the last one out. You can use an Air-equipt Changer if you like.

Enough words. Go see for yourself. The price is $72.50 with an *f*/3.5 lens; $79.50 with an *f*/2.8 lens.

Prices include Federal Tax where applicable and are subject to change without notice.

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TDC STEREO CAMERAS

Two great stereo cameras that give you pictures so real they almost breathe

Here, at last, are two precision stereo cameras that make beautiful 3-D color pictures as easy to take as black and white snapshots.

Greatest precision stereo camera value

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World's most automatic stereo camera

TDC STEREO VIVID

3-D color shots can be this easy—just *select* shutter speed, *set* exclusive Exposure dial, *sight, focus,* and *shoot.* Shutter, settings and Exposure dial work together automatically. Matched 35-mm f/3.5 coated anastigmat lenses. Synchronized for flash. Handsome die-cast aluminum body. **Now $149.50***

Beautiful 3-D Projection

TDC Stereo Vivid Projector—twin 500-watt light systems for unexcelled big screen 3-D projection $169.50

TDC Stereo Project-Or-View—shows 3-D slides on 72-sq. in. viewer or projects them full size on screen $144.50*

Tray loading Stereo Selectron Changer for either projector $19.50

Stereo Vivid Deluxe Viewer for 3-D slides $17.50

These prices include Federal Tax and are subject to change without notice.

THREE DIMENSION COMPANY
division of BELL & HOWELL

Stereo Today

(*Continued from page* 26)

neath the enlarger as one of their most common controls. Often they get into the habit of framing scenes a bit "loosely" in the viewfinder or on the groundglass to provide more flexibility in cropping. Critics of black-and-white shows inevitably explain how pictures can be improved still further by cropping. Some of this thinking inevitably rubs off on stereo fans—but stereo can't stand too much.

Limiting the area the camera takes in at the time you take the picture is the best possible way to eliminate material you don't want. That's cropping in the camera. You can get rid of some confusing subject matter by masking the stereo slide, particularly when it happens to be at the top or bottom of the picture. But when it falls at the left or right, you can't do too much about it. Masking eliminates what you don't want, all right, but it also changes the angle-of-view of the picture. In prints, that makes little or no difference. But in stereo slides it quickly attracts attention. It wouldn't be so noticeable if a person looked at that one slide and then stopped.

What if we enlarged the stereo transparencies in cropping, eliminating unwanted areas while making the desired central portion fill the whole mask? That would solve part of the problem by increasing the viewing angle to normal, but it wouldn't help the camera angle a bit. The picture would be just like an original, taken from the same viewpoint with telephoto lenses on the camera.

Economy 3-D Package

Twin box cameras, mounted side by side on a bar, are the main piece of equipment in an economy 3-D kit being introduced by Sears, Roebuck and Co. through its catalog division and retail stores. The outfit also includes a stereopticon viewer, two rolls of No. 127 film, paper cement, 24 mounting cards and an alignment guide. The cameras can be detached from the bar for separate use. Sears recommends using either regular black-and-white film or Kodacolor and ordering prints in the 3½x5-inch "jumbo" size. This permits cropping sides, bottom, and top to improve framing and obtain accurate picture alignment in mounting the pictures on viewing cards. The Tower Junior cameras used in the stereo kit are made in Germany. The price of the outfit is $17.50. While it provides an inexpensive means of experimenting with stereo, the inherent limitations of the prints it employs make it fall somewhat short of systems using transparencies.—▶

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superlative sound recording and reproduction on tape

Easy to operate, full-range hi-fi units reproduce music, parties and other events with concert-hall realism.

TDC PORTABLE STEREOTONE

Here is full-range, hi-fi reproduction you have never heard before in a portable tape recorder. Records every sound you hear—plays it back just as you heard it!

The only portable with a big 10-in. console-type speaker. Two-speed operation. Sturdy aluminum case contains entire unit with accessories and storage space for tapes. **$249.50***

TDC CONSOLE STEREOTONE

The same magnificent TDC Stereotone tape recorder in a luxurious hand-rubbed mahogany cabinet. Decorator-styled to be at home among traditional or modern furnishings.

$325.00*

(Also in blonde mahogany, $337.50*)

TDC 12-inch Extended Range Cabinet Speaker—12-inch Jensen hi-fi speaker in sound-engineered cabinet. Gives concert-hall realism with both TDC Tape Recorders. Hand-rubbed mahogany cabinet, either dark or blonde. **$95.00***

Prices and specifications subject to change without notice. Console Models slightly higher west of Rockies.

THREE DIMENSION COMPANY
division of BELL & HOWELL

The Grass Was Greener

(*Continued from page 83*)

1938 he had landed on the St. Paul *Pioneer Press*. Already he was acquainted with cameras; he had a 2¼x3¼ Speed Graphic, and used it in his spare time to help dig up and develop stories his paper might use. (His first two sheets of color film, exposed at the ore ports of the Upper Great Lakes, were bought for double spreads in the Sunday roto section.)

When Marshall Field launched the Chicago *Sun*, a few days before Pearl Harbor, Gene joined it as picture editor. A couple of years later he went to *Life's* Chicago bureau, rising to chief in a few months. In 1944 he moved to New York to work in the magazine's text department. There was a year with the Marines; he went in as a combat correspondent, but sat out the war in headquarters.

After discharge, he went back to *Life*, this time to the entertainment desk. There was an interval as chief of the Los Angeles bureau, then he was back in the amusement corner in New York, covering television, dance, music, and night clubs, with the title of assistant editor.

For the last three years, Cook has managed to see that his work takes him to Italy. That country was an early love; he studied Italian in high school, and has kept fluent in it since. In 1952 he produced *Life's* big story on the Italian film industry; it closed with a full-page picture of one of the country's promising but unknown starlets, Rossana Podesta. When Gene went back to Rome a year later, he found Rossana a full-fledged star. A Mexican producer had seen the picture in *Life* and decided she was ideal for a role in his new picture. She went to Mexico to make it, and by 1953 was back on native soil, ready to make more movies.

Last spring he went back to Italy, on a kind of detached service with Warner Brothers, to cover the shooting of *Helen of Troy*—taking his own pictures. While there he made a chance contact with someone close to the powerful Italian Communist Party. After a good deal of intricate maneuvering and arrangement, he got himself admitted to the Party's inner sanctum, where even Italian journalists were barred, and took a revealing set of pictures of Togliatti and other Communist leaders. He cabled *Life* for permission to remain and do a full-dress story on Italian Communism, but the magazine had other plans. His shots were used, though, in *Life's* own story.

In spite of all the freedom he enjoyed with *Life*, Gene longed for that "last full measure" he could have only if he worked for himself. Now, at 37, he has it.

Gene wants to be away from his bright new studio more than he is in it; he wants challenging assignments that will take him all over the country and the world. His background in the entertainment world has given him a specialty: photographing the people of show business. His portfolio of budding, beautiful Italian actresses is enough to make old men young again, and young men yearn to be freelance photographers.

Cook's approach to technique is a com-

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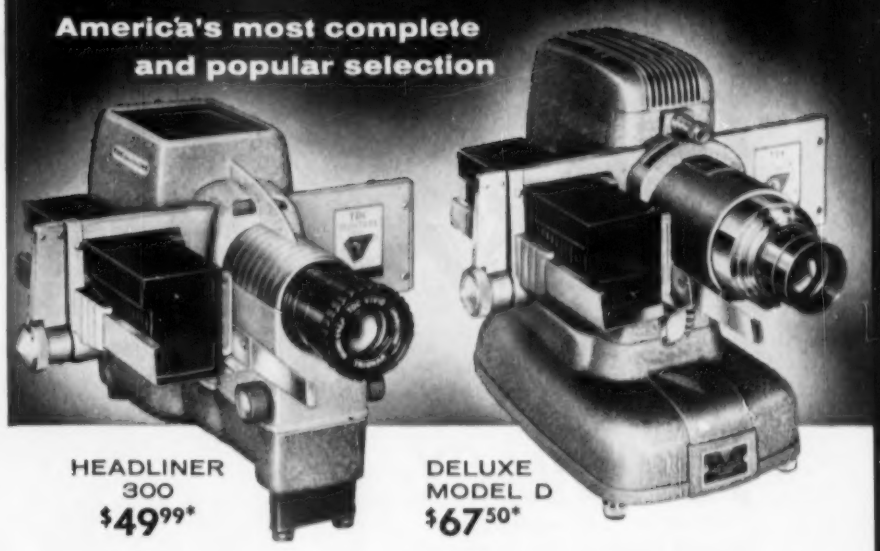

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America's most wanted projector

Shows your pictures big and sharp with brilliant color rendition. 300-watt lamp is cooled by blower with controlled flow; lens has anti-reflection baffles. Roller bearing focusing. Exclusive TDC Selectron-Semimatic Slide Changer with Selectray—holds 30 slides and selects, changes and refiles them for you. You never handle a slide. Golden-grey wrinkle finish with gleaming silver bands at top and bottom. $67.50*

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And for 2x2 and 2¼x2¼ slides, these brilliant TDC Streamliner models:

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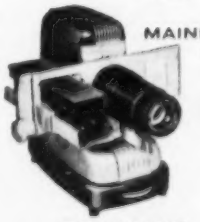

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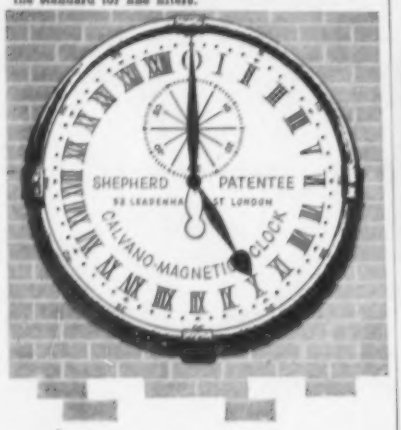

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You can't expect accuracy in your color work if the light transmittance of your filter is off by more than 5%. **Don't** lose control at the outset with an ordinary filter! Play **safe.** Shoot **your** color through an ENTECO Filter.

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pletely flexible one. He never begins a job with a preconception of how the subject should be lighted, or what mood he should create. The treatment of a story always grows out of the material. "It's very natural," he says, "you don't usually

Collen Smith

Gene Cook

shoot an outdoor girl under studio floodlights, and you don't photograph the fragile, delicate types out in the wind and sun."

His background of technical knowledge has been largely absorbed from watching and studying the method of the top photographers he has worked with on *Life*—Halsman, Gene Smith, Eisenstaedt, Parks, Kirkland, and a score of others. His work shows he has profited by knowing them all, but hasn't adopted any of their characteristic methods. His equipment is simple: a Nikon most of the time, Rolleis and a Hasselblad occasionally. Both sizes of camera are used for all types of shooting, in color as well as black-and-white. He has a portable Mighty Lite electronic flash unit with two slave units, and his studio lighting equipment is modest: three big 1000-watt floodlamps in reflectors, and a couple of midget spots. He often shoots by available light, but doesn't hesitate to add bounce flash or flood when it will mean a better picture.

He doesn't find it necessary to use an exposure meter for black-and-white; years of practice enable him to guess with an accuracy easily bracketed by the latitude of the film. With color, since the film has little latitude and he sometimes switches from one film type to another during a job, he does use a meter most of the time.

Gene's processing is done by a commercial lab, or by a couple of trusted specialists. He has no trouble getting highly satisfactory work done this way, and prefers to save the darkroom time for more shooting—the part of the job that really interests him. He is thinking of having a darkroom built in his studio, where he might do some of his own work, but that's in the future.

For the present, there seems to be

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35mm EKTACHROME
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Be the first to use the new 35mm EKTACHROME. Unbelievably Fast (ASA 32) . . . Never before available for 35mm Cameras.

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In Selecting a Slide Projector

These 5 simple tests show why your brightest buy is an

SKOT SLIDE PROJECTOR

Check for the brightest picture

The more light projected, the more detail you see in your slides. A simple exposure meter test, using an empty slide frame, proves that no other known 300 watt projector AT ANY PRICE, can beat an AO Skot. Illumination is bright and unusually even from edge to edge, corner to corner.

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Only pure white projected light faithfully reproduces the colors in your slides. Specially constructed AO Skot lens, condensing system and heat filter protect light from color distortion.

Make sure it focuses sharply, easily

Smooth, positive spiral action of AO Skot projection lens makes focusing a quick simple job.

See that changer smoothly centers slides

Whether equipped with an Airequipt Automatic Changer or special AO Built-in Changer, an AO Skot always smoothly centers slides.

Be sure it's always cool-to-the-touch

Slides may be left in an AO Skot for hours with no trace of harm or scorching. Exclusive back-flow blower system keeps slides and housing always cool-to-the-touch.

2" x 2" SLIDES
300 WATT
BLOWER-COOLED

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WITH AIREQUIPT AUTOMATIC CHANGER

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Free **— Send for sample test slides and pamphlet on "How to select a slide projector." Dept. PH-3.**

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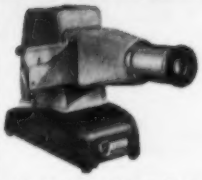

AO Reviewer 500 — For 2¼" x 2¼" and 2" x 2" slides. 500 watt, blower-cooled. 5" or 7" AO coated lenses. $95 and up.

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☐ AT THE LOWEST PRICE ANYWHERE (36 Prints) ONLY **$1.25**

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☐ AT JUST 35c EACH!

☐ **FREE COLOR ENLARGEMENT**

. . . with every roll color film processed at ONLY $1.00. Any size ANSCO COLOR or KETACHROME custom processed by experts (35mm is mounted). . . . You get FREE coupon good for 3¼" x 3¼" color enlargement—a BIG value for only $1.00.

ANSCO 35MM COLOR RELOADS

Made from factory-fresh brand new Ansco film. Do not confuse our quality reloads with other types offered that are made from short ends of outdated movie film. Your Money Back If Not Satisfied. . Daylight or Tungsten.

☐ 20 exp. $1.50 ☐ 5 for $6.95 (SAVES YOU 55c)

New! KODAK TRI-X

SUPER SPEED B & W FILM

35MM RELOADS AT BIG SAVINGS

This new fast film is twice as fast as Super XX. It offers new exciting picture-taking possibilities. Take indoor shots by existing light . . . night sporting events without a flash . . . . fast, action pictures even on dull days. ASA daylight exposure rating better than 200. Reloaded from original 100 ft. Kodak factory-fresh packed film. FULLY GUARANTEED. *You can't buy fresher film anywhere.*

☐ 36 exp. rolls 65c ☐ 20 exp. rolls 45c
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☐ Plus X ☐ Super XX available same price
☐ TRI-X also available in 120 & 620 size—50c a roll

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☐ 120 & 620 (8 exp.) . . . . . $ .50 a roll

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plenty of work. Here are some typical jobs he completed in his first few weeks as a full-time free-lance: a story on Italian actresses, with a color cover, for *Cosmopolitan;* the first photographic interview with Anna Magnani on her arrival in the U. S., which was sold to several publications by Gene's agent, Black Star; a color shot of actress Brigitte Bardot for *This Week;* a portrait sitting for an advertising executive; some pictures of musicians at work, for recording companies; a color setup for advertising a line of men's toiletries; a four-page color story for *Esquire* on (what else?) the Italian actresses. In addition he prepared a one-man show of his pictures for New York's Camera Club in November.

It's a wide, wonderful world that lies before the lens of Gene Cook, New York's newest working photographer. "Have new career, will travel" is his motto, and already there are plenty of takers.—

POPULAR PHOTOGRAPHY'S Traveling Salons

Traveling Salons are made up of selected prize-winning prints from POPULAR PHOTOGRAPHY's International Picture Contests. Salons are supplied to clubs, stores, schools and other organizations open to the general public, for exhibit. For details, write to Salon Department, POPULAR PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y. At times when demand exceeds supply of Salons, you will be sent information, and your request will be placed on our waiting list to receive a Salon at the first possible opening.

March 5-19

CALIFORNIA, Burlingame—(Camera Craft); Eighth Salon.
FLORIDA, Tampa—(MacDill Air Force Base); Fifth Salon.
ILLINOIS, Freeport—(Freeport Camera Club); Ninth Salon.
ILLINOIS, Rockford—(Camera Craft); Ninth Salon.
IOWA, Fort Dodge—(Fort Dodge Camera Club); Eighth Salon.
NEBRASKA, Crete—(Doane College); Ninth Salon.
NEBRASKA, Omaha—(Omaha Public Library); Tenth Salon.
NEW JERSEY, Bound Brook—(Calco Camera Club); Ninth Salon.
OHIO, Lima—(Mack Camera Shop); Eighth Salon.
PENNSYLVANIA, Womelsdorf—(Womelsdorf High School Camera Club); Eighth Salon.
WEST VIRGINIA, Fayetteville—(The American Legion); Ninth Salon.
WISCONSIN, Madison—(The Community Center Photographic Club); Ninth Salon.

April 2-16

CALIFORNIA, Angwin—(Pacific Union College); Eighth Salon.
ILLINOIS, Altamont—(The Altamont Lions Club); Ninth Salon.
ILLINOIS, Pontiac—(Chief City Camera Club); Eighth Salon.
KANSAS, Humboldt—(Humboldt Public Library); Eighth Salon.
MASSACHUSETTS, Cambridge—(Massachusetts Institute of Technology); Ninth Salon.
MASSACHUSETTS, Dedham—(Dedham Public Library); Eighth Salon.
MINNESOTA, Bemidji—(State Teachers College); Fifth Salon.
MINNESOTA, Minneapolis—(Northern Photography Supply Co.); Tenth Salon.
NEW YORK, Elmira—(Elmira Heights Camera Club); Ninth Salon.
PENNSYLVANIA, Hazleton—(Hazleton Camera Club); Tenth Salon.
TENNESSEE, Kingsport—(Civic Auditorium); Ninth Salon.
WISCONSIN, Milwaukee—(Teeter's Camera Store); Ninth Salon.

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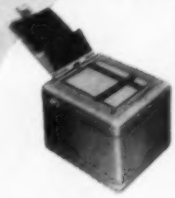

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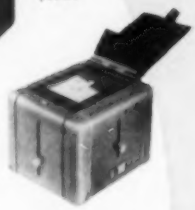

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Bolsey f3.2 RFM	58.50	37.00
Bolsey B22 f3.2 RF M	69.50	47.50
Bolsey C22 f3.2 RF Reflex	99.50	66.50
Bolsey C2 f3.2 RF Reflex M	89.50	57.50
Edixa A f3.5 M	29.95	19.95
Edixa B f2.8 M	37.95	24.50
Edixa C f2.8 RF M	49.95	29.50
Futura f2.8 RF M	139.45	59.50
Kodak 35 f4.5		19.50
Kodak 35 f3.5 RF S		37.50
Kodak Signet f3.5 Ektar RF	87.50	48.00
Kodak Pony 828 f4.5 M	29.50	21.50
Kodak Pony 135 f4.5 M	34.75	22.50
Kodak Bantam Special f2 RF		76.50
Kodak Retina I f3.5		31.50
Kodak Retina IA f3.5 MX		49.50
Kodak Retina II f2 RF		57.50
Kodak Town & Country f3.9 RF, case, flash	75.00	52.50
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Praktica f2.9		49.50
Robot Star f2 MX	228.00	59.50
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Robot Royal f2.8 RF, MX	225.00	169.50
Robot Royal f1.9 RF, MX	295.00	199.50
Rectaflex f2 Single Lens Reflex RF, MX	295.00	159.50
Voigtlander Vitessa f2 RF	157.50	79.50
Voigtlander Vito II f3.5 M	54.50	34.50
Voigtlander Vito III f2 RF, MX	119.50	74.50
Voigtlander Prominent f2 RF, MX	220.00	149.50
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Canon	164.00	84.50
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Leica IIIF	72.00	your Leica IIIC
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Leica IIIF Summitar f2	268.00	149.50
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50mm f2 Biotar pre-set	125.00	65.00
50mm f2.8 Westenar auto.	69.50	54.00
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90mm f1.8 Angenieux	149.50	100.00
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Keystone A12 Tur. f1.9	93.00
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Pathe Super Tur.	225.00
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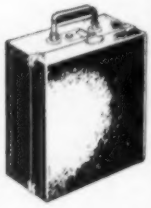

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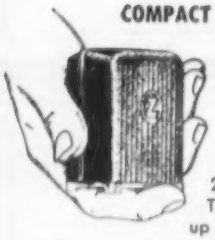

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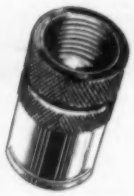

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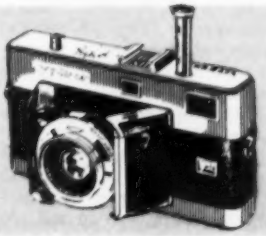

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Tools and Techniques

(*Continued from page* 14)

presented before the 9th Annual Meeting of the National Association of Photographic Manufacturers and also at the October 1954 meeting of the Photographic Manufacturers and Distributors Association in New York by Frank Mansfield, Sylvania's Director of Sales Research. The study was based upon interviews with 45,000 families (roughly, 1/1,000 of the nation's total) throughout all sections of the United States. It was broken down by geographic area (Northeast, North Central, South, and West) and by income group ($6,000 and over; $2,500 to $5,999, and less than $2,500); and subsequently, by geographic distribution within each income group. Here are some of the interesting figures presented:

1. A total of 65.4 percent of the households tested used cameras during 1953—63 percent of this total owning the cameras they used. (Some 8.6 percent owned but did not use cameras.)

2. Of the 29,751 households where pictures were taken, 77.9 percent owned one camera; 14.6 percent owned two cameras; 3.7 percent borrowed their cameras; 2.9 percent owned three cameras, and 0.9 percent owned four or more cameras.

3. Among the picture-taking households, 29.2 percent claimed they made "a moderate number per year"; 22.4 percent, "a few per year"; 21.3 percent, "many"; 15.5 percent, "very few," and 11.6 percent, "very many." A corollary chart on the use of photoflash use showed an increase from 22.5 percent among households taking "very few" to 80.9 percent for the "very many" category.

4. As for flash equipment ownership and use among households with cameras available, 50.7 percent used flash during 1953 (48.9 percent owning and using their own equipment). A total of 4.2 percent owned but did not use flash.

5. Flash ownership and usage is steadily rising from year to year: Total flash *equipment ownership* has gone up from 13.3 percent of total U. S. households tested in 1948, to 24.6 percent in 1950, and finally to 39.3 percent in 1953, with total flash *usage* rising from 16.2 to 19.6 to 37.5 percent respectively in those years.

6. In very recent years, flash lamp consumption seems to have levelled off, for, in the 17,080,000 households using flash, the following situation was reported:

Lamps Used	*1953 vs. 1952*	*1954 vs. 1953*
More	53.6%	37.9%
Same	30.1	50.3
Fewer	16.3	11.8

7. Other photographic equipment than still cameras hasn't been acquired to any great extent by the 29,751 picture-taking households surveyed: Only 5.8 percent of the total own a slide projector; 9.7 percent, a movie camera; 8.6 percent, a movie projector, and 5.5 percent, their own developing and printing equipment. Of the households that own their own D&P equipment, 35.3 percent don't use it at all, 36.0 percent use it on less than 50 percent of their pictures, and only 28.7 percent use them on between 50 and 100

(*Continued on page* 149)

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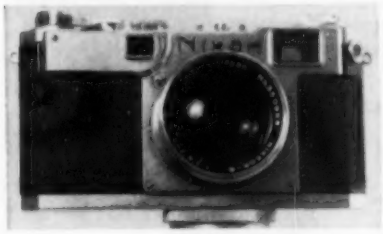
The New Nikon S-2

(*Continued from page* 42)

sive club to which only the 35-mm elite may aspire.

The Nikon S-2 is a complete revision of the familiar Nikon S into which a great number of suggestions actively solicited from American professionals by Nippon Kogaku have been incorporated. The S-2 retains all of the basic Nikon attributes of single-window rangefinder-viewfinder, removable back, cloth focal-plane shutter, and bayonet-type lens-mount. But here



Front view of Nikon S-2

the similarity ends. In approximately the order of their importance to this reporter, here's how the Nikon has been improved:

(1) *The viewfinder of the S-2 has been enlarged so that the finder image is 100% life size, and it's considerably brighter than before.* Looking through the built-in viewfinder for 50-mm lenses you see your field of view marked off by a clearly visible white-line rectangle which crops into your total viewfinder image. Because the image is life size, photographers who use their right eyes at the viewfinder window can keep both eyes open when taking pictures. This give a perfectly natural view of the scene at hand, as if you were simply *looking* and not using a camera, except that the white 50-mm frame-lines seem to float in space. Not everybody will obtain this result immediately upon picking up an S-2 for the first time. Most of our professional colleagues who examined the camera experienced some initial discomfort in attempting this, but were successful after some practice. This is undoubtedly due to our being conditioned by long experience to shut one eye and press the viewfinder to the other. Except for those with special vision problems, all of these photographers agreed that two-eyed framing is a valuable additional resource for sports and other action photography, but because this feature is limited to the built-in 50-mm finder (other interchangeable focal lengths require the use of an auxiliary viewfinder) almost all guessed that they would probably stick to the one-eye method for most work. The 50-mm finder was independently tested for parallax error by this reporter and by our colleague Ed Feingersh, and both tests indicate that even at 3½ feet the fixed frame-lines of the S-2 finder are accurate and reliable—providing, of course, that a normal amount of precautionary extra head-space is allowed at distances short of about seven feet. Although we customarily wear glasses when using a camera, no difficulty in seeing all four corners

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of the frame was experienced.

(2) *The rangefinder image is contrastier and focusing the S-2 is faster and surer than with the Nikon S.* The S-2 rangefinder, like that of the original model, is of the super-imposed image type and floats in the center of the viewfinder. An unusual aspect of this new rangefinder is that while it has greater lighting contrast it has less color contrast and you do not see a sharply defined rangefinder patch when you peer through the combined range and viewfinding eyepiece. While everyone commented very favorably on the brilliance of the S-2 rangefinder and the fact that it works well even in the dimmest and flattest situations, a number of photographers stated a slight preference for a firmly defined patch. Once you're in focus with the S-2, the rangefinder in some situations seems to dissolve, and you are no longer aware of it. The several critics pointed out a difficulty in relocating the rangefinder image when they wanted to refocus upon another subject area. In a quick hand-held test he made with a standard Nikon and an S-2, Ed Feingersh found that when using the lens at $f/2$ in very dim light and refocusing for each shot he obtained a tremendously higher percentage of tack-sharp negatives with the S-2 than with the model S.

(3) *The new Nikon's shutter has been redesigned and recalibrated to give an intermediate speed between the high and low shutter-speed ranges, and the maximum speed has been extended from 1/500 sec to 1/1000 sec.* The shutter speeds are selected from two co-axial dials for the low- and high-speed ranges. The lower dial, for slow speeds, is calibrated to give Time, 1, ½, ¼, ⅛, 1/15 and 1/30 second. The upper dial, for high speeds, indicates 1/30, 1/60, 1/125, 1/250, 1/500 and 1/1000 second. Between the 1/30 and 1/60 markings there is an "X" which is for synchronizing electronic flash units and is actually 1/50 second. In selecting a shutter speed from either of the two dials, the dial not in use is set at 1/30. If desired, intermediate shutter speeds may be set on the slow-speed dial, but this is not possible on the high-speed dial. The S-2 shutter may be set when the camera is uncocked by means of a reference arrow in the center of the upper dial, but we do not pretend to fathom why anyone should want to do this. The selection of shutter speeds given by the S-2 camera follows the arrangement now in use on the new Synchro-Compur light-value scale shutters.

(4) *The winding knob has been replaced by a thumb-operated lever which transports the film and resets the shutter in one stroke.* In rapid-fire shooting we found the S-2 lever action to be at least four or five times faster than the best speed we could work up with the knob on the older Nikon, and an absolute joy to work with. Aside from letting you get off extra shots when you muff a situation, the lever operates so smoothly that the eye can remain glued to the finder window while it is manipulated. Of course, the value of the lever (as well as the life-size finder) is greater for those who use their right eyes for focusing than it is for lefties. When you use your left eye at the finder

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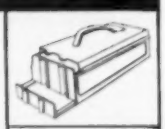

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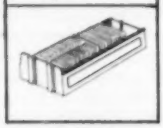

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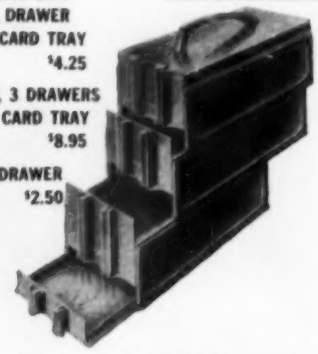

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Contax IIA f/2 X. synch.	412.00	279.00
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Super Ikonta A f/3.5 Tessar X. synch.	102.00	99.00
Super Ikonta B f/2.8 Tessar X. synch.	145.00	99.00

USED VALUES

Leica IIIF body	$129.50
Leica IIIF f/2 Summitar	173.95
90mm Elmar f/4 Chrome	69.95
135mm Hektor f/4 Chrome	96.95
Imarect Finder, Leica	24.50
Contax IIIA f/2 Sonnar	198.95
85mm Sonnar f/2 light weight	109.00
135mm Sonnar f/4 light weight	99.00
85mm Nikkor f/2 ctd.	74.00
135mm Nikkor f/4 ctd.	79.50
85mm Cannon f/2 ctd.	199.00
Bolex H-16 f/1.9 ctd.	99.00
Graflex Super D f/4.5 Aut. B 3¼ x 4¼	

Many others—write for complete list.

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w/101mm Ektar f/3.7 MX 1/400	298.55	337.05
w/105mm Ektar f/3.5 MX 1/400	279.85	318.35
w/101 Optar f/4.5 MX 1/400		
4 x 5 w/135 mm Xenar f/4.7 MX 1/400	$199.50	$239.50
w/135mm Optar f/4.7 MX 1/400	287.45	331.45
w/Optar f/4.7 MX 1/400	271.45	315.45
w/127mm Ektar f/4.7 MX	269.45	313.45
w/135mm Xenar f/3.8 MX 1/400	259.50	299.50
w/150mm Xenar f/4.5 MX 1/400	249.50	294.50
w/152mm Ektar f/4.5 X sync. 1/200	293.45	347.45

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23 Grafmatic Film Holder	17.95	14.40
45 Roll Holder	23.95	19.20
45 Grafmatic Film Holder	24.95	19.95
4 x 5 Graflarger	39.75	31.50

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Leica M3 with Summicron f/2 lens	447.00
Leica M3 with f/3.5 Elmar lens	348.00
Leica M-3 Body	288.00
Leica IF body, built-in flash	84.00
Leica IIF body, built-in flash	139.00
Leica IIIF body, built-in flash	180.00
Leica IIF with f3.5 Elmar	177.00

	M-3	Standard
35mm Summaron f/3.5	$ 99.00	$ 96.00
50mm Elmar, ctd. f/3.5	80.00	97.00
50mm Summitar f2		79.50
50mm Summarit, f1.5	180.00	177.00
50mm Summicron f2	159.00	156.00
85mm Summarex, f1.5, Chrome		380.00
90mm Elmar f/4, Chrome	93.00	90.00
90mm Elmar f/4, Chrome, Collaps. mt.	180.00	
125mm Hektor, f/2.5		147.00
135mm Hektor, Chrome, f/4.5	141.00	135.00
135mm Hektor sht. mtd.	121.50	120.00
Leica Meter	30.00	17.50
Omnica case		60.00
200mm Telyt f/4.5		196.00
400mm Telyt, f/5		450.00
Leica reflex housing		102.00
300mm Kilar f5.6 w/reflex hs.		269.00
400mm Kilar, f5.6 w/refl. hous.		399.50
Leica Flash Gun		24.00
Leica Chico Rashgun	19.50	16.00
Stereo Outfit for Leica	297.00	294.00

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Auricon Pro. 200 ft. mag. camera	1310.00	995.00
Auricon Super, 1200 ft. mag. camera	$319.25	

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Other Model Prices on Request.

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Bolex motor	$ 77.50
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Rolleicord IV w/Xenar f/3.5 lens, full synch.	$134.55
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4 x 5	135mm f/3.8 Press Xenar	150mm f/4.5 Xenar	150mm f/5.6 Symmar	90mm f/6.8 Angulon	240mm f/5.5 Tele Xenar	Price
One lens Outfits	✓					$428.75
		✓				$419.70
			✓			$454.25
				✓		$504.12
Two lens Outfits	✓			✓		$495.07
		✓		✓		$529.62
			✓	✓		$628.57
				✓	✓	$619.52
Three lens Outfits	✓			✓	✓	$654.07
		✓		✓	✓	
			✓	✓	✓	

New Schneider Symmar, double convertible lenses f/5.6 in MX Compur shutters.

5¼"—9½" for 4 x 5	$ 79.50
6"—10½" for 4 x 5	124.50
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8¼"—14½" for 5 x 7	169.50

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3" f/6 W.A. for 4 x 5 lin shutter	$198.50
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6" f/6.8 Dagor Rapax	$163.50
8¼"—f/6.8 Dagor Rapax	$202.00
9½"—f/6.8 Dagor	218.00
12"—f/6.8 Dagor Ilex	302.75

Standard Schneider Xenar Lenses:

65mm W.A. for 2¼ x 3¼ MX f/6.8	$ 60.50
90mm W.A. for 4 x 5 MX f/6.8	64.50
120mm for 5 x 7 MX f/8	96.20
127mm f/4.7 MX sync.	60.00
135mm f/3.8 MX sync.	99.00
135mm f/4.7 MX sync.	58.15
150mm f/4.5 MX sync.	89.95
150mm f/2.8 Xenotar	269.50

Prices subject to change without notice.

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One of the world's great 35mm single lens reflex cameras versatile, accurate, simple to use ground glass focusing gives you the exact picture you see.

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Exakta VX w/f/2 Westanar fully auto lens	$239.50
Exakta VX w/f/2 58mm Zeiss Biotar preset	335.00
Waist Level finder for Exakta V and VX	25.50
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Penta Prism rangefinder	38.95
40mm f/3.5 Macro Kilar "E" foc 4" to inf	89.95
1½mm Tele Kilar f/3.8	89.95
150mm Tele Kilar f/3.5	119.95
300mm Tele Kilar f/5.6	149.95

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window you're almost compelled to duck the camera down a little to get the operating end of the lever away from your face. The Nikon S-2 as well as other newly arrived lever-action cameras have really made the left eye obsolete in contemporary viewfinding and related camera manipulation.

(5) *The S-2 provides superior flash and electronic flash synchronization through a single ASA outlet on the upper-left-hand side of the camera front.* Synchronization with the Nikon S-2 is adjusted by means of a "Synchro" dial located underneath the rewind mechanism on the top left hand side of the camera. Electronic flash is now achieved at $\frac{1}{50}$ sec rather than at the previous model's $\frac{1}{30}$ sec. To adjust the camera for electronic flash both the upper shutter-speed dial and the synch selector wheel are set at "X." Focal-plane (long peak) flashbulbs may be employed at any shutter speed providing the synch selector is set at the shutter speed you're using. Class M (medium peak) flashbulbs can be synched at speeds up to $\frac{1}{500}$ sec. In using this type of bulb you merely set the synch selector at one shutter speed slower than the speed you are actually using. For example, to synch at $\frac{1}{250}$ sec, set your selector wheel at $\frac{1}{125}$. The ability to utilize class M bulbs will be appreciated by those who do flash work with between-the-lens shutter cameras and have found themselves fresh out of No. 6's but loaded down with 5's.

(6) *A built-in folding crank takes the drudgery out of rewinding with the S-2 camera.* The chore of dragging 60 inches of film from a 36-exposure load back into its magazine after exposure is pure pleasure with the folding crank built into the rewind knob. Even when we raced the crank as fast as we could (with color and black-and-white) no scratching resulted. However, because some films become quite brittle in very cold or dry weather, under these conditions a steady, smooth crank motion is highly advisable to avoid breaking the perforations. The switch for shifting the camera from "advance" to "rewind" has been incorporated into the collar which circles the shutter-release button. This collar is rotated clockwise to go to "R" for rewind, and a counterclockwise turn to "A" puts you back in business again.

Other S-2 improvements include: A single off-and-on locking lug for the removable back. The space previously occupied by the second locking lug now contains a film-type and film-speed reminder wheel calibrated in ASA exposure index numbers. The S-2 is considerably lighter than the model S: approximately 25 oz against 32 oz for the older model although if there's any difference in body dimensions you'll need a micrometer to measure them. The new 50-mm lenses are in lightweight mounts. Although the S-2 bayonet lens mount is identical to that of the model S (any Nikon mounted lens you now own will fit the S-2), the lenses seem to sit in it more rigidly and the lateral play of the older model camera's lens mount, which never meant anything but annoyed some people, has been eliminated. Even our oldest Nikkor lenses seem to grab onto the S-2 far more rigidly. The

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100ASA speed! This wonderful film gives new, improved color balance, new grain structure to results.

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Processing (and mounting on 35mm) included in price. Please add 5c per roll for postage.

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	Each	3 for
8 x 10 LW, SM, No. 1, 2, 100's	$ .98	$ 2.75
8 x 10 DW, SM, No. 1, 100's	1.75	4.95
11 x 14 DW, SM, No. 1, 2, 3, 4, 50's	1.75	4.95
16 x 20 DW, SM, No. 1, 2, 3, 4, 50's	3.50	9.95
20 x 24 DW, SM, No. 1, 2, 3, 50's	4.50	12.95

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Safety neg. late date. Guaranteed*

200'	3.25 ea.,	3 for 9.45
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35 mm Slide Viewer

Use Mico-Vue with its own battery attachment, daylight or artificial illumination. Enjoy your slides in all their true brilliance—on large, distortion-free optical glass lens. Has convenient, gravity fed storage compartment (holds 36 slides). Additional close-up optical glass magnifier for critical viewing.

With bulb, 2 sets of batteries. $7.95

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leather covering of the model S has been replaced with a tough plastic coating which provides a pleasantly rough feel and gives every indication of being impervious to anything. The old Nikon S used to come with a 24x34-mm film gate instead of the standard 24x36-mm. The model S-2 has a 24x35½-mm film gate, and if this loss of ¼ of one millimeter (.009 inch) on either end of the frame bothers anyone it won't bother us. The tripod socket in the S-2 is an integral part of the camera body rather than being built into the back as on the older cameras.

The ten interchangeable Nikkor lenses available in seven focal lengths have won wide professional acclaim. Through rigidly enforced factory control the quality variation from lens to lens is remarkably low. The lenses are:

28-mm f/3.5 wide-angle
35-mm f/2.5 wide-angle
35-mm f/3.5 wide-angle
50-mm f/1.4 normal focal length
50-mm f/2 normal focal length
85-mm f/1.5 medium long focus
85-mm f/2 medium long focus
105 mm f/2.5 long focus
135-mm f/3.5 long focus
250-mm f/4 long focus

It is inevitable that the Nikon S-2 will be compared against other top-drawer miniatures now on the market or soon to appear, and it deserves to be so compared. But this reporter will not indulge in such comparisons. What we do want to say is simply this: The S-2 is a fast shooting, easily operated, ruggedly designed upper echelon miniature. In picking and choosing among the aristocrats of the 35-mm world, treat the differences between these fine cameras not as differences in quality but in how they operate and how *you'll* operate with them. Pick the camera you think you'll do best with, and you probably will.

The Nikon S-2, with 50-mm Nikkor f/2 lens, lists at $299.50—with the 50-mm Nikkor f/1.4 the price is $345.—

Legal Problems

(*Continued from page* 40)

and without receiving any payment from him? Generally, the courts that have considered the question have said that the pictures and all rights in them belong to you.

Certainly you have the right to sell such pictures for editorial purposes or noncommercial use, without the consent of the owner, since you do not need the consent of a person to use his picture editorially. Some doubt remains as to your right to use such pictures for commercial or advertising purposes, however. It is therefore advisable, whenever possible, to obtain the consent of the owner before using the picture of an animal commercially. The form of consent from the owner of an animal can be quite simple, but it should always be in writing. It is only necessary to convey the thought that the owner consents to your using the photograph of his animal for advertising, trade, or other purposes

Naturally, all rights in photographs of wild animals belong to you.—

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now all this and 3-D too

JUST A FEW OF THE OUTSTANDING FEATURES

Feature	Model A	Model B
Body	METAL precision machined for accurate alignment.	Same
Lens	STEINHEIL CASSAR f.2.8, 45 mm. coated and corrected.	f.2.8, 50 mm. coated and corrected.
Trigger Action	Automatic film transport and shutter cocking. 10 shots in 10 seconds.	Same
Combined View and Coupled Rangefinder	Brilliant viewfinder . . .	Compose and focus through one window.
Shutter	Vero, X Synch. Speed from 1/25 to 200 + B.	Prontor, M.X.V. fully synched. Speed 1 sec. to 300 + B plus delayed action release.
"Control Board" Visibility	All controls visible from top.	Same

Realist 3.5

The REALIST "35" is a real candid camera . . . catches elusive action in rapid sequences . . . 10 shots in 10 seconds. Trigger-action is a must for fast moving sports, children and true candid shots. See your dealer today.

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MODEL A
$42.50

MODEL B
$73.50

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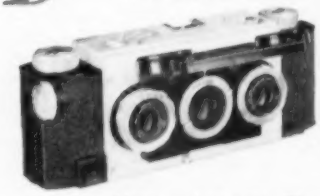

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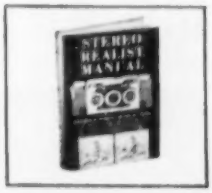
New . . . just out! The long awaited STEREO REALIST Manual is now ready at your dealer. Over 400 pages. Authored by Morgan & Lester. A must for every stereo fan. The first book with actual 3-D examples in full color and with a specially designed optical viewer.



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TIME-O-LITE
Product of
INDUSTRIAL TIMER CORPORATION
Newark, N. J.

New: Makro-Kilar Lens

(*Continued from page 87*)

has been theoretically possible for years, but has not been available because of the mechanical problem of mount design. Heinz Kilfitt, head of Kilfitt Optische Fabrik of Munich, Germany, successfully solved the problem with the Makro-Kilar late in 1953. In fact, he solved it in two ways.

The Makro-Kilar actually is available in two models. The lens elements are the same in both versions, but the mounts are different. Makro-Kilar E (E meaning simple extension) permits continuous helical-mount focusing from infinity to about 5 inches from the subject, giving a maximum image-to-subject ratio of 1:2 (the image on the film is half the size of the subject).

The Makro-Kilar D lens (D meaning double extension) permits continuous focusing from infinity to about 3 inches, giving a maximum image-to-subject ratio of 1:1.1. The double extension is achieved by means of two ingeniously designed helical gears, as contrasted with the single helical gear of the Model E. Incidentally, all the lens elements move as a unit as the subject is brought in focus.

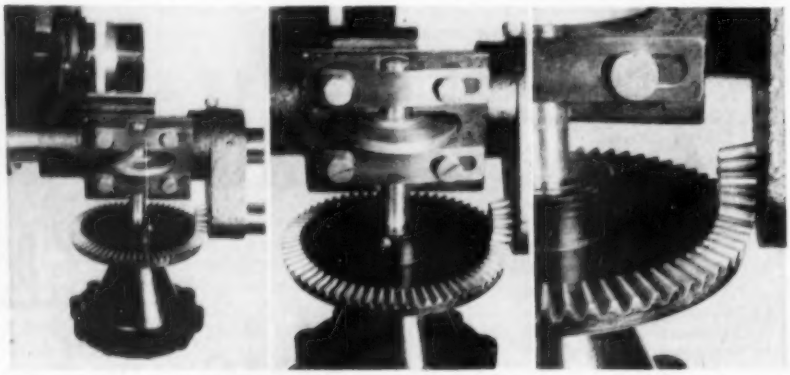
Many photographers may be confused by the fact that Kilfitt has defined the near-focusing limits of the Model E and Model D lenses at 4 and 2 inches respectively. For in doing this, he departed from customary practice.

Instead of basing his measurements on the closest distance between subject and the front element of the lens, he has used the closest distance between subject and the front of the lens *mount*. This becomes apparent when the maximum image-to-subject ratio of 1:1.1 is sought with model D. Using Kilfitt's method, the 40-mm lens would be assumed to be only 50 mm from the subject. In actual practice, the lens (front element) must be away from the subject a distance equal to twice the focal length of the lens. In this case, consequently, the distance would be roughly twice 40 mm, or 80 mm.

Since there is roughly 30 mm of sunshade projecting from the front element of the Makro-Kilar mount, this figure added to 50 mm gives us 80 mm, the right answer. Nevertheless, the factor must be kept in mind when computing depth of field for close-ups.

The focusing scale of the lens also conforms to Kilfitt's new approach. It indicates the distance between the subject and the front of the lens mount rather than between the subject and the front lens element, and therefore the mount itself is used as a guide.

The mount is designed with considerable foresight. Above the distance scale, a second scale (in red) automatically indicates the image-to-subject size ratio as the lens is focused. A third scale (in black) indicates the amount of exposure increase for close-ups, thereby eliminating computation.



Still camera fitted with Makro-Kilar can achieve dolly effect by moving in on detail of technical subject; series shown here was made at 40, 20, and 10-cm subject distances.

The focusing ring is made of a black, rubber-like material that can be gripped easily. There are duplicate aperture scales (the lens stops down to $f/22$) for convenient use no matter how the lens is turned. Both models use standard Series VII adapters and filters.

The Makro-Kilar is similar in much of its design to the Tessar. It is a four-element compound triplet, consisting of a single element in front, another in the center and two cemented elements in the rear. Although it has been newly calculated, it actually varies from the Tessar design in the compound element only. It contains Lanthan glass, one of the latest types of optical glass developed in Germany in the last few years and reputed to be far superior to earlier types.

Another feature of the Makro-Kilar is that, while it is basically a general lens, it can be used for wide-angle pictures. It does not have a full wide-angle field coverage, but even a slight one can be useful at times, especially when large areas must be photographed and a bit more than the normal acceptance angle is required.

Although the focal length of the lens is given officially as 40 mm, for convenience, it actually is 42 mm. This corresponds roughly to the length of the diagonal of the 24x36-mm negative. It has an angle of view of about 56°, as compared with 47° for the standard 50-mm lens.

The Makro-Kilar is the first product of a brand-new factory called Kamerabau Anstalt Vaduz in Liechtenstein where

Tremendous Savings on one of the world's two largest selling color films **35MM ANSCO COLOR**

AS LOW AS 3c PER PROC. TRANSPARENCY!

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INCLUDING PROCESSING **$1.55 ea.** IN LOTS OF 24

Ea. $1.98—6 for $10.80—24 for $37.20

In metal Kodak cartridges—processed within three days in our modern laboratory!

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27½ ft. including 5 cartridges $ 7.95
50 ft. including 8 cartridges....$13.98
100 ft. including 10 cartridges $25.95
Shipping Cost 25c, 35c, 50c

COMBINATION OFFERS:

Daylight Loader, 27½ ft, Anscocolor, 10 cartridges, 100 glass binders. all for $14.95

'Develop Your Own Anscocolor Film Outfit', consists of 27½ ft. Anscocolor, Film Tongue Cutter, eight cartridges, a quart-size Anscocolor Developing Kit and the helpful book 'Color Photography Made Easy' with taking and processing instructions.
Ship Wgt. 4 lbs., **all for $11.89**

Above outfit, plus daylight loader and five more cartridges..................$16.84

'Year-Round Color Special' **contains 27½ ft. Anscocolor Daylight, 50 ft. Anscocolor Tungsten (you'll want more Tungsten because of it's easy conversion to daylight). 24 metal cartridges $19.95**

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3½ Gallon Anscocolor Developing Kit good for over 100 20 exp. rolls. List $15.00, your cost $5.95
Shipping Wt. ea. 22 lbs. **6 for $29.95**

TRIAL SET: 20 exp. Anscocolor Reload, chemicals for processing, mounts and simple instructions—all for .... *Shpg. Chge. 25c* **$2.50**

Film is a matter of confidence — you never know, if you got a 'bargain' until it is too late. Spiratone's prices are the lowest possible—for consistently reliable film. That's why not only thousands of amateurs, but scores of professionals, of hospitals and colleges, of scientists and government agencies—in short, critical users who can't gamble—rely on Spiratone. Play safe—use only Spiratone tested and recommended film.

Fresh 35MM Safety

Shipping Charges for 20 and 36 exp. rolls: 1 or 2 8c; 3 to 6 20c; 7 to 12 35c

AERO EKTACHROME*

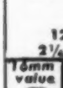
In response to the great demand for dependably presented, properly processed Aero Ektachrome, we have, after exhaustive tests, made arrangements with an excellent laboratory, assuring the only correct processing which will produce good results. Allowing for an ASA speed of 40, produces well-balanced transparencies. Prices include 48 hr processing and return postage. Sh. Ch. 1-2 5c, 3-6 20c

35mm, in metal cartridge,
20 exp., ea. $1.77 3 for $4.88

120, 620, 8 exp., 2¼ x 3¼ or 12 exp. 2¼ x 2¼ ea. ....$1.88....3 for $5.25

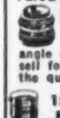
15MM F:1.9 BERTHIOT WIDEANGLE

16mm value **$12.95** *In standard C mount—focusing 1 ft. (30cm) to inf.*



Made by France's largest lens manufacturer, this fine color-corrected lens covers a 43 degree angle (normal lens covers 27 degrees), would normally sell for four or five times our price! Needless to say—the quantity is limited *Shpg. Chge. 15c*

COMBINATION 16MM OFFERS:



15mm F:1-9 Berthiot W.A. + 3" Ctd. Foc. Mt.

f:3.5 Unitel	$32.95
f:1.9 Kinotel	49.95
f:2.5 Kinotel	$42.95
f:1.8 ultraspeed Unitel .	$54.95

C mount lenses fit virtually all 16mm Revere, Keystone, Bolex, B&H cameras

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COLOR FILM COSTS SLASHED BELOW THE USUAL COST OF BLACK & WHITE FILM!

A carefully quality-controlled colorfilm, processed in one of the country's most modern plants. Made to our specifications, the low cost is due to direct maker-to-user distribution.

Spiratone Private Brand would cost just as much as other color films, if sold through the usual channels.

Private Brand Color Film is available in Daylight (ASA 10) and Tungsten (ASA 16) types, requires the same correction and conversion filters as Kodachrome. 20 and 36 exposure rolls are delivered ready for use in metal cartridges.

20 EXP		36 EXP	
each ...	$1.98	each ...	$3.29
3 for ...	5.49	3 for ...	8.99
6 for ...	10.69	7 for ...	19.99

Prices include 5-day processing and mounting

KODAK BLACK & WHITE FILMS

All four popular speeds, Panatomic X (Background X), Plus X, Super XX and Trix are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads. 27½ FT. $1.39; 50 FT. $2.29; 100 FT. $3.98. *Ship. Chg. 10c, 30c, 30c*

COMBINATION SPECIALS: **SPRING SPECIAL**

Daylight Loader with 5 cartridges and 100 feet of black and white film, a $9.99 value $7.99

ALL YEAR B&W ASSORTMENT:

Daylight Loader with 5 cartridges plus 27½ ft. each of Panatomic X, Plus X and Super XX....................$8.99

BLACK & WHITE RELOADS in metal cartridges, may be assorted

20 EXP each .... 40c, 6 for ... $2.00 — **36 EXP** each .... 60c, 4 for ... $2.00

35mm DAYLIGHT LOADER $4.95

including five cartridges — **IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.**

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. **LOADER** alone with 5 cartridges, **$5.95** *Sh. Wt. 4 lbs.*
FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $4.00 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.
DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges—$10.95 or add $5.00 to comb. offers.

35mm INFRARED FILM

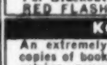
This film is really a challenge to the imaginative photographer. It penetrates distant haze, takes 'moonlight' scenes in broad daylight, creates unusual contrast effects.

20 exp. roll, 50c—5 for $2.00
36 exp. roll, 80c—3 for $2.00
27½ ft., $1.79—50 ft., $2.79
100 ft., $4.79—200 ft., $7.79

Use orange or red filter. For extreme results, use special **INFRARED FILTER:** Ser. V $1.39, Ser. VI $1.59, Ser. VII $2.98. *Kodak Data Book on Infrared Photo 35¢*
For Blackout (invisible) flash photography use **INFRARED FLASHBULBS,** 5R: Each 22c, 12 for $2.25.

KODAK 35MM MICROFILE

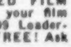
An extremely fine grain pan film for making reduced copies of books, letters, etc. ASA Tun. 16. Has finest resolving power of any 35mm film, 175 line per mm (double that of Plus X).
Prices for 20 exp., 36 exp. bulk, same as Infrared



WINTER FILM BONUS: On any 35mm film, or loader-film purchase, we will include **INFRARED FILM** valued at approx. 20% of your film purchase (Min: $2.50). Example: With $7.99 Loader-Film Set, you receive two 36 exp. IR films FREE! Ask for "IR" Bonus before April 1st.

2x2 Glass Slidebinders 2½¢ ea.

Comparable to 6c Slidebinders — In lots of 200



The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for **$5.00.** Ship. Wt. 5 lbs. **800 for $18.95**

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid........ **$1.25**

200 singleframe (Mercury) Masks **$1.75** | Masks fit glass
200 Square (Robot, Tenax) Masks **$1.75** | & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies **50 for 55c**—Ship. Wt. per 100, 1 lb.

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For b&w: med. yellow, green, orange, haze, red.

For Anscocolor: Nos. 10, 11, UV 15, 16, 17.

For Kodachrome and Ektachrome: Haze, Skylight, Type A, Blue 80, 81A, C, D.

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Plus 2 (13" to 20")
Plus 3 (10" to 13")

Ship. Chge. 1 to 5 filters 10c, 6 or more 30c.

"About Filters, Closeup and Minus Lenses" is a booklet crammed with valuable info. Send 25c or free on request with orders of $3.00 or more.

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The most useful lens accessory made, equally suited for ALL color and b&w films. Eliminates reflections in scenery, water, show-windows, increases contrast between cloud and sky, the ONLY sky filter usable with Kodachrome, Anscocolor, Ektachrome. Polascreens have double threaded rings to allow use of extra filter or closeup lens, handle for convenient adjustment of maximum polarizing effect. *Shipping Charge 10c*

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Polarizing Filters, unmounted, to fit standard filter-holders: **Ser. V $1.49, Ser. VI $1.98, Ser. VII $2.79.**

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Now Available for Most Shutters KOILED FLASH CORD $1.98

Patented coiled cord extends to three feet, yet coils up without effort to only 7". So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak) Solenoid, Argus C4, Stereo-Realist, Praktiflex and Exakta synchronized terminals. *Shipping Charge 10c*

RANGEFINDER $2.95 German All-Metal

Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. Specify feet or meters. Case 49c ShCh 10c

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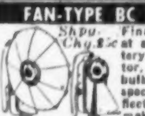
This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Was $4.95. Ship. Cost 10c.
CABLE RELEASES: 4" 25c, 7" 35c, 10" 45c.

SYNCH YOUR OLD CAMERA $2.49 ppd.

Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras! Has fitting for standard flashcord. Allows adjustment for flashbulbs and zero (X) delay for strobe. Tripper with all metal flashgun $4.95. *Ship. Wt. 2 lbs.*

FAN-TYPE BC POCKET FLASH, $6.95

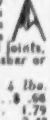


Shpg. Chg. 25c Finally, a completely collapsible flash at a down-to-earth price! Sturdy battery case has built-in testlamp, ejector, accepts standard bayonet base bulbs, 6" diameter metal reflector has special pebble finish for maximum reflecting power, instantly telescopes, making entire unit a bare 5" x 2"!
EXTRA FEATURES: Extension outlet—no other flash under $10.00 has it! Standard shoe, fits on accessory clips. **BRACKET,** for use on any camera, $1.00. Cord available for all Compur and Kodak synch terminals. For Kine Exakta, Praktiflex FX, Leica M3, Realist, Argus C3, 4, add $1.00. BC battery, lasts year, **$1.00.**
FREE: Elegant Zipperpouch, attachable carrying strap.

Only Spiratone offers you this $11.00 PHOTOFLOOD STAND + TWO REFLECTORS FOR ONLY $6.49

The Ideal Indoor Lighting Set-up
3-section metal stand extends to 6'4". Sturdy, braced legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two spun-aluminum 10" reflectors (for #1 or 2 photofloods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit $6.49.
Shipping Wgts.: Stand 4 lbs. Reflectors 4 lbs.

Suggestions: Two #2 photoflood bulbs	$ .66
Extra Clamp-on bullet with bulb (for semi-spot) .	1.79
Photoflood Stand with Crossbar only	3.49



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All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome—slight extra handling charges apply

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For home processing 4½ Gal. Developing Kit..... 3.95
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FREE BONUS! With any order of this color film you receive free filter. Please specify filter size.

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5¼" x 20'.....$3.95 5¼" x 50'.....$6.95
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16mm x 100' Daylight Roll. Perfect Quality. We scooped the field on this terrific value! FREE Kodak Processing.
1 Roll (1 lb.) **$6.95** 3 Rolls (2 lbs.) **$20.00**

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100' Roll $2.95 ea. (ship. wgt.—1 lb. per roll)
BUY TWO ROLLS—GET THIRD ONE FREE!
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More Money Saving 35mm Film!
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100' roll $1.49 3 rolls $4.00
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LOWEST PRICES EVER

35mm x 100' Kodak Azo #2 and 3. Contact SW Glossy. Paper '55 date. 59¢ ea. 3—$1.49. 6—$2.75 (1 lb. ea.)

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Brand New 35mm Bulk Film Loader
Load your own 35mm film for pennies—save dollars! **$5.50** plus 12 empty E. K. carts. FREE
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CUT FILM 4x5 Ansco Isopan. 2 doz. box $1.35
3 boxes $3.50 6 boxes....$6.95
4x5 E. K. Panatomic X or E. K. Infra-Red.
2 doz. $1.10—6 doz.....$3.00
(Ship. Wgt. 2 doz.—1 lb. 6 doz.—2 lbs.)

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In Full Color 2 x 2 Slides—5 for $1.39, 12 for $2.50, 20 for $4.50. 2 x 2 Plastic Viewer 69¢. Also in STEREO—5 for $1.98, 12 for $4.00, 24 for $7.00—Plastic Stereo Viewer $2.00 value 98¢.
4x5 Ansco Color—Indoor—12 sheets.....$2.75
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FREE! Daylight Conversion Filter with above purchase
8x10 Ansco Color—Daylight—10 sheet pkg.....$5.95
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ANSCO COLOR— 35mm x 20 exp. cartridges. Daylight or Tungsten. 4—$4.75 FREE! Daylight Conversion Filter

ANSCO Daylight Color Type 535. Dated 1955. Perfect results Guaranteed. 35mm x 27½' $6.50 50'—$10.95 100'—$21.00 (27½'—6 oz. 50' & 100'—1 lb.)

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4 x 5—25 slt. boxes perfect quality.....$1.49
3 boxes $4.00 6 boxes $7.50
(Ship. Wgt.—1 box 1 lb., 6 boxes 4 lbs.)

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Wgt. 1 Lb. Each $2.39 each, 2 for $4.50

16mm x 50' Super X
12 rolls—$4.95. 20 roll can—$8.95. 2 cans $17.00. (12 rolls 2 lbs.—1 can 5 lbs.)
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16mm x 100' KODAK SUPER X MOVIE FILM . . . FREE PROCESSING INCLUDED (Ship. wgt.—1 lb. ea. 4—2 lbs.) **$2.98 each 4 for $10.95**

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(Ship. wgt.—3 lbs. ea., 3—8 lbs.).....3 for 5.50
9½" x 200' E. K. Super XX '52 & '53 (10 lbs.) 18.50
Be sure to include postage. All C.O.D.'s 30% DEPOSIT. Items not marked fresh are past date but fully guaranteed.

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it is made in cooperation with Kilfitt. This is the first optical venture of any significance in the tiny European principality and it represents the desire of the Prince of Liechtenstein to bring industry to his country.

Incidentally, prior to the perfection of the new lens, Kilfitt's inventiveness had gained him recognition for the design of the Robot I camera, the Mecaflex (a small, 1x1-in. negative single-lens reflex camera not yet available here), a high-speed 35-mm camera with speeds from 1/1,000 to 1/4,000 second, an automatic 16-mm camera, and the Kilfitt line of lenses for 35-mm still cameras.

The two models of the Makro-Kilar lens along with the entire Kilfitt line are distributed in the United States by Kling Photo Corporation, New York. The Model E lens is priced at $89.95 and the Model D at $114.95.

Of interest to medical photographers is the fact that a ring-flash attachment has been designed for the Makro-Kilar. Produced by Mannesmann in Westhofen bei Köln, Germany, this unit, called the Ringblitz, is not yet available here. It can be used for close-ups from about 5 to 55 cm (Kilfitt system) and for color.—▶

Babies: Studio Style

(*Continued from page* 62)

tems I employ—one with floodlights, and the other with electronic flash. In reality, the systems are interchangeable. My choice of system depends on my subject.

My "flood" setup includes a Rolleiflex camera and five lights. This lighting scheme is set up in a modified "X" shape with my subject sitting at the crosspoint. The fifth light is a backlight shining onto a backdrop from down behind my subject. To subdue the backlight, I place a diffusion screen over it.

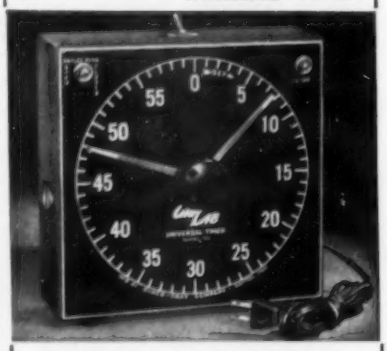
My mainlight in this setup, whether it be with electronic flash or floods, is placed at the right of my camera. (*See diagram with this story for type of lights and their positions.*) However, this "X" lighting plan is always subject to change in my studio depending on my subject. The two lights most eligible for change are the fill-in light to the left of my camera and the low backlight that sits down behind my subject.

I rotate my lights when one burns out. The new bulb in my setup always replaces my mainlight and (if it isn't the mainlight that has burned out) the old mainlight bulb is substituted for the bad bulb. I do this because a photoflood bulb loses intensity as it ages and if you replace a fill-in with a new bulb it may overwhelm your mainlight.

All lights are turned on before a child enters the studio so they appear to the child as normal room lighting. The baby is introduced to the studio from the safety of his mother's arms. In the center of the room is a table (covered with a washable, beige, textured material) that stands about 1½ feet above the floor. The child is placed on this table.

For me, the simplest background is the most suitable one for a portrait of a baby or child. Such a background will not

GRA LAB ALL PURPOSE DARKROOM TIMER MODEL No. 168



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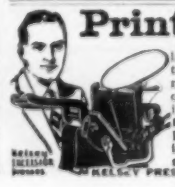

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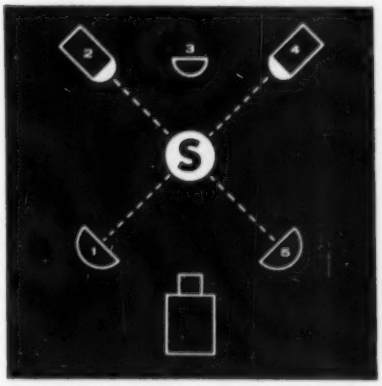
KELSEY PRESSES, S-98, Meriden, Conn.

detract from the subject's expression.

When the baby is used to the studio and lights my wife and I start our performance. We make animal noises, juggle puppets, and do our best to amuse the child. Most babies enjoy having a toy brought slowly toward them until they can grab at it. But before one toy can start to pall, Helen introduces another. She keeps a couple of toys behind her on



Garfield's "X" lighting plan contains: (1) No. 2 fill-in flood; (2 and 4) T-50, 500-watt backlights; (3) No. 2 bounce backlight; and (5) No. 2 mainlight, high to right of camera.

a belt so she can bring them out without leaving her position near the camera. The mother is always near the child and never leaves the room during a shooting session.

If the baby should get so engulfed in Helen's antics that she pays little attention to my attention-getting devices, I let loose a whistle that would summon the crew of the Queen Mary. The shrill noise usually works and the baby's eyes often open wide as he looks at me in surprise.

For hard-to-amuse children we've found some sure-fire tricks. One that never fails is to have my wife put a child's book on her head then pile blocks on top of the book until they topple. Another is to have the puppet in Helen's hand pull at a few strands of my hair.

All the time that we're photographing the baby, we keep talking to him. A baby is never too young to appreciate genuine admiration. We know this from firsthand experience with our own two children.

Now for a little more on the technical side of our work. I use Kodak Plux-X or Ansco Supreme film. With the "X" lighting setup I can expose at 1/50 second at f/6.5. I usually print on Opal G paper. My print developer is Defender 55-D and when I tone I use Nelson gold toner.

Although Helen is an expert retoucher on film and paper we do most of our retouching on paper. In my opinion retouching a negative tends to eliminate too much natural line and texture.

One of our sittings usually doesn't last more than an hour. Children tire quickly. A photographer has to work fast. We want children to enjoy a sitting and to look forward to the next session. I believe we have been succeeding. There is a full supply of lollypops on hand for children who pass by our studio and want to come in and see us again.—▶

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HELP YOUR COMMUNITY

How amateur films can aid home-town safety, health, and anti-delinquency projects

ONE OF OUR MOST POTENT means of communication about juvenile delinquency or any other community problem is the motion picture. Done correctly by almost any amateur, a film on such subjects can sway groups into action, and get things done.

I have seen amateurs increase in number and develop in skill through the last few years. I have seen them buy tremendous amounts of fine equipment which they use, too often, as toys instead of creative journalistic tools.

You may say after reading this far, ". . . . that's pretty talk but it doesn't have anything to do with me." You may feel that you have neither the time nor money to make a documentary film on a subject affecting your family, your neighborhood, and community. I think you are mistaken and I'd like to prove it.

Listen to this.

Two years ago, a friend of mine who lives in upstate New York told me of a problem that faced him and his community. There was a shortage of traffic lights and signals near the school his children and others were attending. The town council was aware of the situation, but just never got around to voting the necessary money to remedy the problem. One day, I got a call from my friend. In passing, he mentioned that the young daughter of his neighbor had been killed that afternoon while crossing at a four-way intersection which had no traffic light. I blazed with anger. My friend had one of the finest sets of motion-picture equipment in his county. He might have been able to save this

← **Staged raid** is shot by Art Ford (rear with camera) for film on juvenile delinquency. Young actors never appeared in a film before. They are personal friends of Ford.

By ART FORD
As told to DAN RUBIN

life if he had used that equipment.

The next weekend, I headed upstate with 1,000 feet of film. I had an idea for a picture my friend and I could shoot. For a good reason, we had to "shanghai" our child star for the film. His name was Toby, and for $2 and a banana split we talked him into appearing in our film. He also promised not to tell his parents about it. We shot 10 hours a day over the weekend and turned out an informal documentary on the dangers of the community's poor traffic regulation system. With a bottle of ketchup, a stretcher, and my friend, dressed in an intern's jacket, we created some of the most gruesome accident scenes ever put on film.

Our film was shown at the next town meeting and proved to be most effective. In a matter of weeks traffic lights and signs sprang up all over the town, especially near the schools. One of the chief factors in starting the movement was Toby, our star—he was the mayor's son! After his father gazed aghast at his son's sudden contact with a huge truck, he was full of vigor to get the new lighting bill voted in.

This is just one small example of what an amateur can do. I paid for my own film, but you may not have to pay for your community film projects. Listed below are five examples of how you might be able to finance your films:

1. You can approach local medical associations and suggest that they back a documentary to illustrate such needs as an ambulance or even a hospital.

2. You can interest merchant and civic associations in films aimed at eliminating eyesores in your town. A documentary on dirty alleys, trash, and garbage in gutters will more than likely make the most smug citizen do something about them.

3. Wealthy community leaders or citizens will often agree to support a documentary on such projects as combating juvenile delinquency, overcrowded schools, housing problems, etc.

4. With Community Chest backing, you can do a movie on how money given to this organization goes back into the community.

5. Local automobile dealers and auto clubs may be interested in traffic safety. They are logical backers on this subject.

Continued on next page

↑ **Motion** pictures can launch drives on cleaning up our home-town eyesores.

Photographs by Dan Rubin

Dramatic accident situations can be staged by amateurs making safety films.

These are only five ideas on how to get projects rolling. Since communities vary, the problems and the possibilities of getting backers will be different in each locality. If you and a group of friends, or your local camera club, take time to do some serious thinking on such a project, solutions may come more easily than you thought.

How difficult is it to make a community film and how much equipment do you need? Take a look at the accompanying photographs of one amateur, Milton J. Pensak. With a minimum of equipment—two floods, a light meter, and a camera—he has tackled a film on crippled children. He will edit down 1,200 feet of film into 400, and distribute it to interested medical people, and groups sponsoring fund-raising activities in the field of child welfare and health.

Here are the major steps in making your film:

RESEARCH. Read all you can on the subject you are interested in. Then, find someone who is expert on the subject. Ask him to be your adviser. Try to see all the films you can that relate to your projects. See what others have done. Note their accomplishments and failings.

SCRIPT. From your notes, make a shot-for-shot shooting script. A script is essential. If you don't know what you are after, you will be wasting time and film. Be sure to have your expert "okay" the script.

EQUIPMENT. Sit down and try to visualize the scenes in the film. Decide what equipment you need. The simpler your equipment, the more easily and quickly you will be able to work. Get some assistants and brief them carefully.

SHOOTING. Don't tire your actors, especially when working with children. Bring them on location after equipment setups are complete. Have your expert nearby for the shooting so illogical actions are not photographed. Check exposure carefully.

EDITING. Keep your film tight. Remove all footage that does not help get your ideas across quickly and dramatically. Study every piece of footage shot before you touch the splicer.

SOUND. If you have a large budget, you can have a professional studio dub in sound. You can use a tape recorder, or you can send a narrator along with your films. Titles can be dropped in for explanation if none of the above methods can be used.

DISTRIBUTION. Schools, civic organizations, local television stations, and maybe even local theaters will be fine spots to place your films. (In the case of theaters you may need to have your 16-mm film blown up to 35 mm.)

Try a community film!—

Here's how one amateur is contributing to child welfare

1 Amateur photographer Milton J. Pensak has a minimum of equipment—two floods, a camera, and a light meter. With this equipment he is making a film, *Cerebral Palsied Children at Play*, for professionals in this field and other related community groups. **2** Joyce Felstein, a speech therapist working with cerebral-palsied children at Blythedale Rehabilitation Center, Valhalla, N. Y., is a professional advisor for the film. Here she discusses the playhouse setting with Pensak. **3** Before touching the camera, a shot-by-shot script was planned by the photographer and advisor. **4** Pensak made friends with each of the children who were to appear in the film so they would not be frightened during shooting sessions. **5** All equipment was ready for shooting before child was placed on set. **6** Actual shooting was done last of all so children wouldn't tire.

1

2

3

4

5

6

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Child's World: Indoors

(*Continued from page* 57)

thanks to new fast lenses, films, and developers. Expensive 35-mm cameras with their high-speed lenses are well suited to this kind of photography, but almost any small, hand-held camera with a medium-speed lens will give good results if the level of illumination in the room is not excessively low. For example, Mrs. Dorr shoots all her available-light pictures with an *f*/3.5 lens.

The use of high-speed film will permit the shortest possible exposure with a resulting two-way benefit: a faster shutter speed to reduce the danger of subject or camera-motion blur, and a smaller lens opening for greater depth of field. One of the most promising of the new super-fast films is Kodak's Tri-X, which is available in roll film as well as 35-mm, and provides exposure indexes of ASA daylight 650 and more when processed in a vigorous developer like D-23 (not available in packaged form), D-76, and Promicrol.

For an exhaustive discussion of available-light technique, see *The Coming Revolution in Black-and-White* in last month's issue of POPULAR PHOTOGRAPHY. The problem of "how?" is fully covered there. The "why?" is answered by pictures like Nell Dorr's memorable images of childhood.—*Arthur A. Goldsmith, Jr.*

Copying: Accessories

(*Continued from page* 80)

can be stopped down, the use of relatively small stops is recommended to assure maximum sharpness. The proper working distances and areas covered by various supplementary lenses and combinations of lenses are found in tables supplied with the respective lenses.

The careful worker can confirm the accuracy of these tables by setting up the copy and camera in fixed positions and taping a groundglass screen to the focal plane of the unloaded camera with its back open and its shutter set in the open "Time" position. When the loaded camera is returned to the position producing the largest, sharpest image with the supplementary lens or lenses attached, the result observed on the groundglass will be reproduced on the film.

Several enterprising manufacturers have designed wire focal frames that adapt blind cameras for close-up work. With a specific supplementary lens in place, the finder arms are extended a given length, and the frame at the end of the arms outlines the copy area that will be included on the film frame, sharply focused.

Twin-lens reflex cameras are readily adapted for close-up work with matched pairs of supplementary lenses—one fitting over the viewing lens and the other over the taking lens. Some pairs which come in one-piece mounts have prismatic correction to compensate for parallax so that the framing observed through the viewing lens on the groundglass screen corresponds to the exact field covered by the

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taking lens. The displacement between taking and viewing lenses can also be compensated for by means of an elevator attachment which is mounted on top of the tripod in the copying position. With the camera atop the attachment in the "down" position, the viewing lens of the camera (with supplementary lens attached) is focused on the copy. Before taking the picture, the elevator is raised so the taking lens is aligned with the copy, either with the same supplementary lens or its matched pair in place. Some of the more elaborate twin-lens reflex cameras have accessory groundglass focusing screens and sheet-film attachments so they can be used like a press or view camera for direct focusing and framing.

Blind rangefinder focusing cameras can be outfitted with optical close-up devices consisting of a lens that goes in front of the camera lens and a prism that fits in front of the view and rangefinder windows to extend the focusing range and correct for parallax. The closest practical working distance with such devices is about 8 inches, permitting 35-mm cameras to cover an area as small as 4x6 inches on the full film range.

Thirty-five-mm rangefinder type cameras with interchangeable lenses offer the greatest number of copying possibilities. Unscrewing the lens and inserting a mirror reflex housing between camera body and lens converts this type of camera, in effect, into a single-lens reflex type. The housing represents an appreciable extension, so relatively long-focal-length lenses must be used for copy larger than postage-stamp size. Most popular are sliding, rotating, and swing-out groundglass focusing devices which permit the copy to be accurately focused and framed through the camera lens before the camera body is placed in position over the lens for the actual exposure. Some deluxe 35-mm cameras can be fitted with leg-framing (and automatic focusing) devices which outline the area of the copy that will be framed and sharply reproduced at various leg-extension distances.

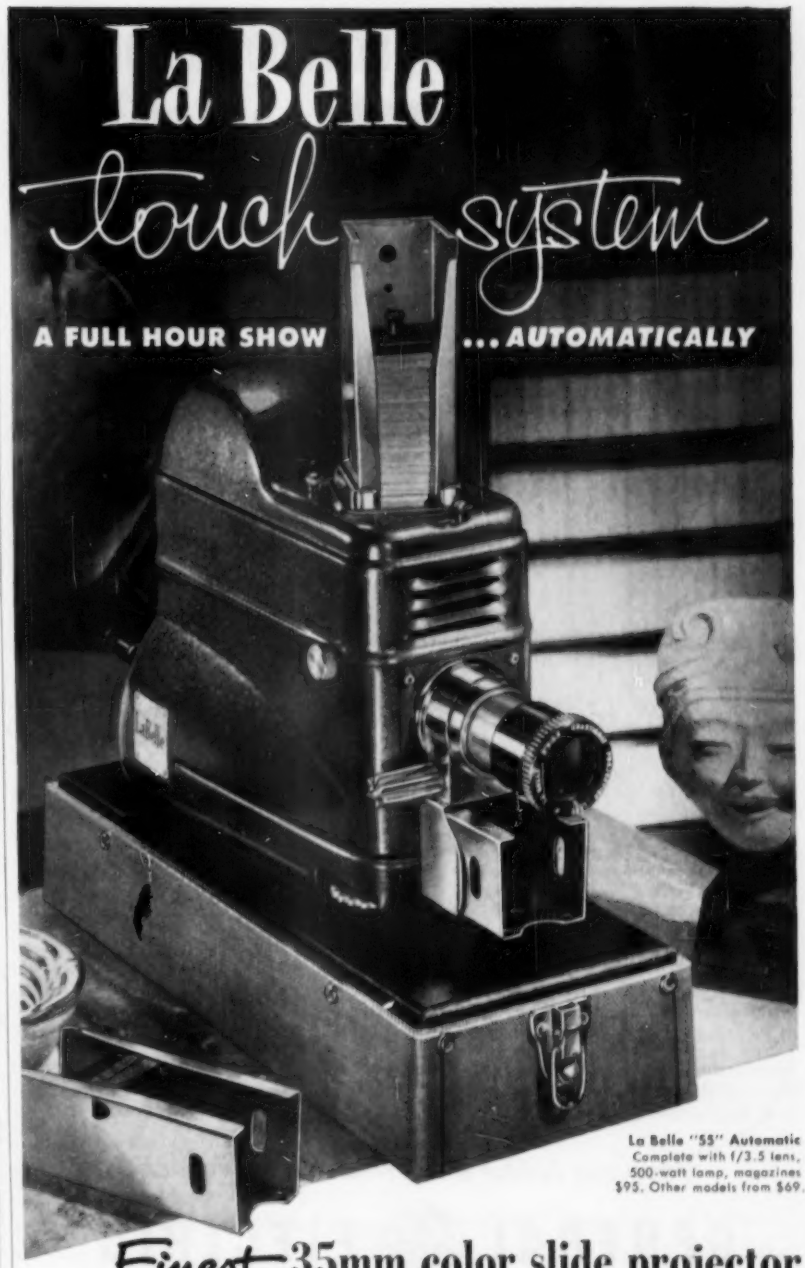
By and large, it is a very elementary camera indeed that can't be adapted for copying with a little ingenuity.

WARNING!

Definite legal limits exist as to what you may and may not copy, and penalties are strict for offenders. *Verboten* are: public documents, as passports, naturalization and citizenship papers, immigration certificates, "ham" radio operators' licenses, and copyrighted material without owner's permission.

U.S. stamps may be copied only in black-and-white to illustrate philatelic publications, and must be either less than ¾ or more than 1½ times the original size. Foreign stamps must also be copied in black-and-white only, but must be defaced in some way (a line across the stamp is enough); the copy must be at least 4 times original size.

U.S. coins may be copied only to illustrate numismatic or educational publications—copying U.S. or foreign bills is out of the question.



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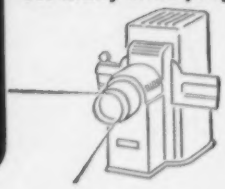

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new books

HELPING YOUR CHILD'S EMOTIONAL GROWTH by Anna W. M. Wolf and Suzanne Szasz. Published by Doubleday & Co., Inc. Cloth bound, 6 x 9½, illustrated, 305 pages, $5.

Blonde, Hungarian-born Suzanne Szasz is no stranger to readers of POPULAR PHOTOGRAPHY. We were the first magazine to recognize her talent and publish her pictures (in 1947), and have frequently displayed her work since. In the past seven years she has become one of the top magazine photographers in the business and the recipient of many awards for her picture stories on children. Now the best of these stories have been published in book form accompanied with an authoritative text by Anna W. M. Wolf, an experienced writer on child care.

Photographer Szasz and borrowed baby.

Helping Your Child's Emotional Growth shows how effectively the techniques of photo-journalism can be applied to social science, adding human interest, warmth, and realism to subjects that often seem cold and theoretical.

The book is a guide for bedeviled parents: it outlines the child's emotional growth from infancy through pre-school years, describes typical behavior problems likely to occur at each stage, and provides advice on how to handle these problems. Supplementing the text are more than 400 photographs arranged in groups, each of which is a complete picture story about one of the problems described in the text. Words and pictures work hand-in-hand to give the reader a well-balanced view.

These picture stories are miniature case histories, but more immediate, personal, and convincing than any written report could be. Miss Szasz did not fake any of the situations, nor did she use professional models. The families, problems, and emotions portrayed were all plucked directly from life.

Here are candid pictures in the best

▶ landscapes . . .

sense, made by a sensitive and sympathetic observer who gets close to her subjects without disturbing the rhythms of everyday life.

She keeps mechanical complications to a minimum. A Rolleiflex, Super-XX film, and two developers—D-76 for indoors and Microdol for outdoors—were used for most of the pictures. She shoots by available light, alone or supplemented with bounce electronic flash or photoflood when necessary.

Aside from their perfectly natural quality, Suzanne's picture stories reveal a deep insight into how children think, feel, and behave. She loves children, but not in a blindly sentimental way. She can photograph them being "bad" with just as much wisdom and understanding as she shows them being "good." There are temper tantrums, squabbles, and revolts as well as tender, moving moments.

The photographs deserve better quality of reproduction than they receive in *Helping Your Child's Emotional Growth*. However, this does not impair their value as living psychological documents.—*A.A.G.*

Candid Shots

(*Continued from page* 48)

issue, you might have been a little confused about the normal development time. Kodak's leaflet specified 16 minutes in a tank of Microdol or D-76; Schwalberg said 12 minutes was plenty. Well, Kodak lab men either read Schwalberg or did some further testing on their own. The revised instruction sheet, the one you get now with Tri-X, indicates that normal development time in a tank of Microdol or D-76 is 12 minutes!

Broadcaster Tackles A Problem

Art Ford, disk jockey at New York's radio station WNEW, once made community motion pictures on a shoestring with an 8-mm Bolex camera. Today, after making many amateur community films, he is directing a professional film

Ford: disk jockey, movie maker.

which he wrote himself on New York's juvenile delinquency problem for producer Bill Kohler. It is called *I'll Always Love You*, and should be released

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nationally soon. In the article *Help Your Community* on page 110 of this issue, Ford tells how amateur motion picture photographers can help their home towns with safety, health, and juvenile delinquency problems.

New Kodak Color Pricing

On December 21, 1954, the Eastman Kodak Company signed a consent decree with the U. S. Department of Justice agreeing to eliminate the processing charge from the sale price of its amateur color films and to charge separately for this service. This voluntary action of Kodak was presented in the U. S. District Court at Buffalo, N. Y., and becomes effective 90 days from the date of signature (March 21, 1955). It applies to Kodachrome in 35-mm cartridges, in 8- and 16-mm ciné rolls, and in amateur ciné magazine loads; also to Kodacolor roll film—all of which have included the processing charge with the film price.

According to Kodak officials, corollary points of the decree allow an additional 6 months beyond the effective date (September 1955) for the application of the separate pricing arrangement to Kodacolor roll film and 35-mm Kodachrome used for still photography; an additional 12 months (March 1956) for Kodachrome in 8- and 16-mm ciné rolls, and 21 months (December 1956) for ciné Kodachrome in magazines. At this early date, the prices for the respective materials, as well as the processing and binding charges for 35-mm slides, have not been established, although the present price schedule for 35-mm Kodachrome C.P. (consumer processed) which has been available for almost a year now may give prospective customers an estimate of what's to come. Twenty-exposure magazines of Kodachrome C.P. are being retailed for $1.85, with $1.50 charged for processing and mounting in 2 x 2-inch fibre Readymounts at the Kodak Laboratories. The total cost is 10 cents higher than that for regular 20-exposure magazines of 35-mm Kodachrome with processing included, obviously because of the extra bookkeeping.

Still another term of the decree directs Kodak to withdraw from its fair-trade contracts any provisions fixing the resale price of its amateur color films—i.e., all of the above mentioned materials.

This Year's Photo Show

Once a year, photographers have a chance to meet in person the manufacturers and distributors of the equipment and supplies they use—at the Annual National Photo Show in New York City. This year's is the ninth in a succession of successful exhibitions. It will be held at the 71st Regiment Armory from February 18 to 22, under the sponsorship of the Photo Manufacturers and Dealers Association. It's a great event, offering the public a chance to see and handle new products, and to shake hands with the people who make and sell them. There will also be plenty of opportunity for picture-taking, with many exhibitors providing pretty models. POPULAR PHOTOGRAPHY will be represented with a booth, too. If you're nearby, drop in and say hello.—▶

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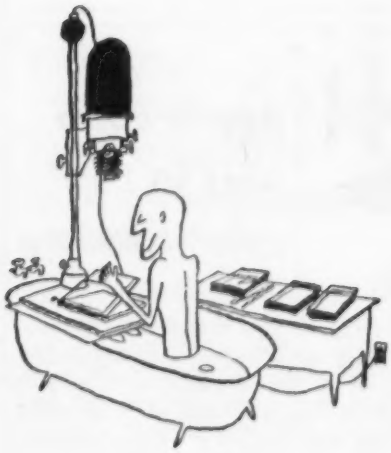
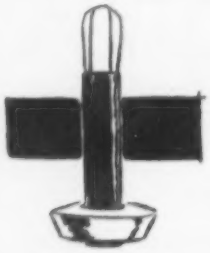
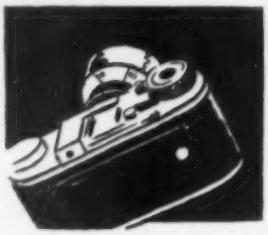




efficient drain for sink

An ordinary bathroom sink or tub can be turned into a competent print washer by cutting a hole in the drain plug and inserting a ¾-in. brass tube about 5 in. long. The tubing should fit tightly into the hole, and should have two wires soldered across its tops. Small holes punched through the plug will increase efficiency.



quick focusing aid

Miniature cameras without rangefinders can be focused more speedily if the back of the lens shade is marked with lines to correspond to the distance settings on the lens mount. With reference marks on shade and mount for accurate alignment, the photographer need not turn the camera around each time he wants to change the focus.

mark trays for specific use

Chemical cleanliness is important in photographic work, and ideally each tray in the darkroom should be used for only one—or similar—use. To keep trays for developer and fix separate and quickly identifiable, mark them with a colored nail polish, using "D" for developer, "H" for hypo, etc. The polish is quite durable.

fast method for dry-mounting

If a rotary drum print dryer is available, it can be used to make large dry-mounting jobs easier. Tack the print to the mount, cover with a piece of clean paper, and place this sandwich face up on the dryer belt. Run through at slow speed, temperature 250 F. Counteract the resulting curl by running it through a second time, face down, at slow speed and at low temperature.

stencil for movie titling

A simple cardboard stencil available at stationery stores will help give amateur movie titles a professional look. Incorporating a method for even spacing of letters, the stencil is used with a pencil to outline the letters. These are then filled in with ink, crayon, or paints.

paper cone aids in print-making

Black paper rolled into a cone makes a handy accessory when dodging or burning-in is necessary during enlarging. With this method, all the light is confined within the cone except for the small circle of light at the tip, and the printing area is readily visible. Several cones should be made with various size tip openings.

Grease pencils are useful for marking bottles in darkroom.

spotting on glossy prints

Spotting has always been easiest to do on dull-surfaced prints as it is hardly noticeable. For the same results on glossy prints, first squeegee washed prints. With color on brush, pick up some glue from an envelope flap and apply to the damp print. When dried upon a ferrotype tin, the spotted areas will dry to the same high-gloss finish.

dry prints in eight minutes

In an emergency a washed print can be dried in eight minutes. Place it between blotters until they stop taking up moisture. Place print between two dry blotters, pressing with an electric iron, the heat control turned to low. Keep the iron in motion, changing the blotters every two minutes. With glossies, place prints on ferrotype tin, cover with a blotter and apply the heated iron.

drain plugs keep dust out of tanks

Idle tanks often collect dust through the lid opening, making it necessary to wash reels and tanks before using. Small drain plugs or stoppers will minimize or eliminate the collection of dust. If plug is larger than the opening, pare with a sharp knife to insure a tight fit. When tanks are not in use, always insert the plug.

rubber glove prevents print scratches

Print scratches appearing after developing are often attributed to metal tongs. Instead of getting a new set, cover the ends of the tongs with fingertips cut from a rubber glove. This method can also be used for better traction when handling prints, even with "scratchless" tongs.

safe negative retouching

Amateur retouchers who wish to work on a negative without danger of ruining it can do so without touching the negative itself. Place a sheet of clear film back to back with the negative and join the two at the corners with a bit of waterproof cement. Use the emulsion side of the blank film as the retouching surface. Print in the usual manner. A longer exposure may be necessary.

weighing hypo by volume

In fixing solutions, more hypo is needed than the average scale will weigh out at once, requiring a system of "installment" weighing. This can be avoided by *volume* weighing, since one ounce of hypo is equal to one fluid ounce. To measure one pound or 16 ounces avoir. of this chemical, fill a clean dry graduate to the 16 ounce mark.

To remove print curl, roll through typewriter between two sheets of paper.

use sponge after final wash

Scum from the wash water may dry into the surface of your print and be difficult to remove unless you swab the print with a clean sponge while it is still wet. Leave the prints in a tray and wipe them carefully with long, even strokes before ferrotyping or blotter-drying.

toothbrush handle as agitator

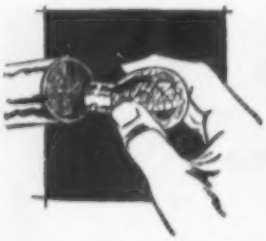
If you lose the agitating handle for your daylight-loading developing tank, you can make another by cutting the bristle end off an old toothbrush and filing a notch in one end. For greater permanency, paint the handle with an acid-resistant black paint, available at photo dealers.

tray development easier with ribbed tray

Danger of scratching filmpack and sheet film when developing these in a tray can be minimized by using a tray which has a ribbed bottom. With this type (a refrigerator tray will do the trick) it's easy to slip your fingers under the film to agitate and separate the thin sheets, which have a tendency to stick together.

handy bottle for stock developer

Small underexposed areas are sometimes hard to avoid in enlarging, and a supply of concentrated developer at close hand is useful to bring up these weak areas when normal development is insufficient. To apply the developer accurately drill a hole in a screw-type bottle cap and insert an artist's brush. This can be pushed up or down to adjust to the level of the developer.



emery cloth for cleaning flashbulb contacts

As a safeguard for your flash pictures, it is wise to make sure the soldered-base contact points are clean and free of corrosion—otherwise the bulb may not fire. Glue a round piece of emery cloth to the base of the flashgun's battery case—this makes it easy to give the base of every bulb a single stroke across the emery cloth.

guides for trimming sheet-film

It's easy to trim cut-film to a smaller size when needed by tacking 1-in. brads into your trimming board to serve as accurate guides. Using an old negative to determine the exact dimensions, lightly nail the brads along the scored guide lines in the trimming board. In total darkness align the film, emulsion down, with the tacks for a straight cut.

A bedsheet, newspaper, or towel makes a good emergency reflector.

bracket holds two cameras at one time

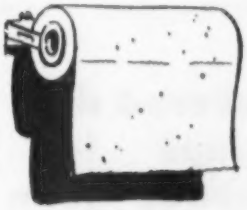
Movie makers who take still pictures along with their cinema footage—for titling or supplementary purposes—can take both at once with a bracket to hold the two cameras on the same tripod. A piece of flat metal with two holes drilled to accommodate the retaining screws will serve well, or a flash bracket may also fit.

shelf safeguarded with rubber hose

To prevent bottles and darkroom equipment from slipping off a crowded shelf, slit a rubber hose lengthwise, cut it to the proper length, and slip it over the leading edge of the shelf. The tension of the rubber hose will keep it tightly in place without nailing and the containers are readily accessible.

chemical cans make durable labels

Continual handling and soaking with water make it difficult to keep the labels on darkroom bottles. Since many prepared developers and other dry-packed solutions come in tin cans, it is easy to cut the label section of the can itself with a pair of heavy shears, and then fasten this strip around the neck of the bottle. This label will last as long as the bottle.

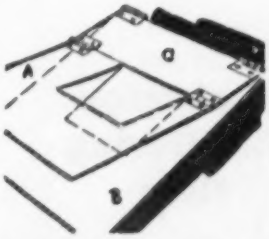


paper towels invaluable lab aid

Getting into the habit of wiping your hands dry and clean after they have been immersed in developer and fixing bath—thus avoiding contamination of those solutions—is easy if you install a paper-towel dispenser on the darkroom wall. These towels are cheaper, more convenient, and actually more efficient than cloth towels.

use hose to direct wash water

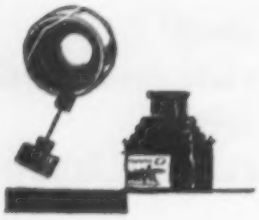
Print washing in an ordinary sink can be done more efficiently if a rubber hose carries the water from the faucet directly to the prints, allowing the water to circulate thoroughly. Attach the hose tightly to the faucet and hold it in position by clipping the nozzle to the side of the sink with a spring-type clothespin.



negatives held firmly with hinged carrier

A glassless negative carrier which allows the negative to be held firmly while it is positioned over the frame can be made from two pieces of cardboard. Cut a frame the size of the film, in the centers of both pieces. Then cut the *top* piece crosswise, along the edge of the frame, and hinge with paper tape. Hinge this "double" piece to the other; to grip a negative, lower the back section onto the margin of the film.

Use the shade cast by your body for loading film outdoors.

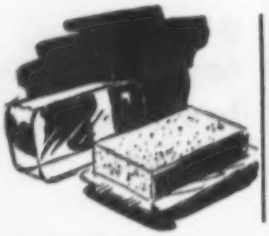


touch up worn lens shade

If the black, non-reflecting surface on your lens shade wears off, the bright spots which show through can cause trouble by reflecting light into the camera lens. This can be remedied by darkening the worn areas with a jet-black shoe dye or liquid polish. This will dry quickly, is long-lasting, and easily renewed if necessary.

prevent accidental fogging of print

The upright posts of many amateur enlargers are made of highly polished metal which can reflect light from the projected image onto the paper in the easel, and fog it. To eliminate this possibility, wrap the lower portion of the upright with dull black paper or cloth, or paint it flat black.



covered dish keeps sponge clean

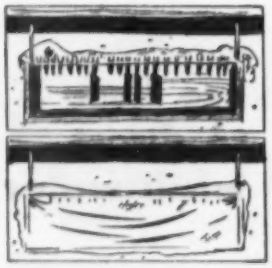
The cellulose sponges which are so useful in the darkroom are only effective for careful work if they are kept clean and free of particles of dirt. One way to keep them dust-free is to store them in an inexpensive glass butter dish of the covered type. If dirt is imbedded in the sponge, wash it with warm water and soap.

rubber bands regulate drainage

If you use the bathtub or sink to wash your prints, you may have trouble regulating the flow of water down the drain. One of the many ways to do this is to wrap the rubber drain plugs with a rubberband, crisscrossing it as you wind it on. This will keep the stopper just far enough out of the pipe to let the water drain slowly, evenly.

shorten filtering time

The tedious job of waiting for a liquid to pass through a filter into a bottle can be brightened by placing three glass or plastic stirring rods between the filter paper and the sides of the funnel. This will prevent the dampened paper from touching the sides of the funnel, and will cause the liquid to flow through more rapidly.



drying rack for dustless negatives

A dust-free drying rack for negatives can be made from four pieces of wood nailed together in the form of a box. String a wire to hold the film clips the length of the box; wrap the entire rack with two layers of cheesecloth—one side loose for accessibility. In horizontal position the rack is set for sheet film; if placed on end it can be adjusted for use with 35-mm and roll films.

Don't take close-up flash portraits without a protective guard on reflector.

'negative' made from a stencil

A negative for identification purposes on photographic papers can be made by typing on an ordinary mimeograph stencil. When coupled to a film negative, it superimposes the lettering over the picture. For handwritten messages, use a stylus. Reproduction is best with hard-contrast papers.

higher reflector surface for projectors

Slide projectors of the low-wattage variety don't always have a reflector built-in behind the projection bulb. Light output can be increased with the installation of a homemade reflector. Shape a piece of heavy tinfoil into a half-cylinder (the lens barrel may be used as a form), and clip it to the housing behind the filament of the bulb.

trimming with the aid of a flashlight

Print borders can be trimmed more easily by placing a flashlight a few inches away from and facing the cutting edge of the trimmer. When tilted upward, light passing through the paper extending over the edge makes it easier to align the edge of the print with that of the trimmer.

rubber band is an aid to solution measuring

Etched lines on a graduate are not always easy to read when pouring solutions requiring the use of both hands. Placing a heavily colored rubber band at the desired level makes it much easier to see when you have the required amount poured out. Also, it can be moved up or down with ease.

best position for tripod legs

A simple trick for changing the level of a tripod quickly and painlessly is to adjust the lengths of the legs so *two* are of *equal* length, the other a bit *longer*. Point the longer leg toward the subject area—then, standing between the two rear legs, it is easy to shift *them only*, with greater accuracy than if you try to adjust all three at once.

new velvet light trap for sheet film holders

After a long period of continual usage, the velvet-strip light-trap in sheet-film holders wears down and no longer is lightproof. To salvage the holder, tear out the old strip and glue in its place the velvet strip from a used film pack. When the strip is placed, insert the dark slide to hold the strip until the glue sets.

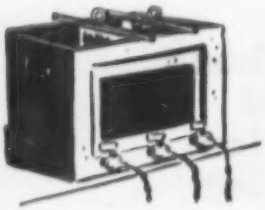
Slight underexposure simulates effect of medium-yellow filter with pan film.

protection of floodlamp cords

Breaking and fraying of a floodlamp cord can be minimized by use of a coil spring taken from an old pressing-iron plug. The narrow end of the coil should be trimmed, then rolled small and inserted in the floodlamp socket securely so that there is no danger of its pulling out.

don't trip on trailing light cords

The ever-useful spring clothespin provides a handy means of keeping light cords from trailing across the floor, where even a careful person can stumble over them. Rubber bands or short lengths of string are used to affix the pins to pipes, lightstands, or wherever you want them, where they can grip and hold cords off floors.



battery case makes good film tank

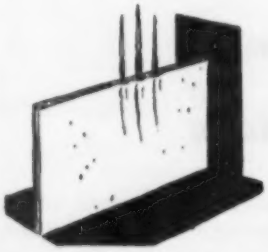
A discarded storage-battery case can be converted into an adequate developing tank for pack and sheet film. Clean the case very carefully, remove all tar and every trace of acid, then scrub and rinse thoroughly. Bore a hole through the front of each compartment and insert three petcocks as shown. When tank is in use, ordinary film hangers are used to suspend film.

test strips when you need them

To save time and effort when enlarging, one sheet from each package of enlarging paper can be cut into test strips and put into a lightproof envelope which should then be affixed to the original package of paper. Thus, test strips of the same type, date, and emulsion number of the paper you wish to use for a specific enlarging job are ready when you require them.

transparent dish is darkroom aid

For a satisfactory and readily available means of observing the progress of intensification or reduction of a negative, try using a shallow bowl or a small, rimmed tray, made of clear glass. Hold bowl or tray and contents over a small lightbulb, as shown in illustration.



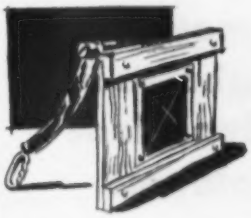
keeping brushes in good order

The small size of spotting brushes makes it easy to lose or misplace them if they are not kept carefully in a special place. A piece of corrugated cardboard supplies an excellent means of holding these necessary little items in one place and helping to keep them in good condition.

Avoid rapid rise in developer temperature by using print tongs, not hands.

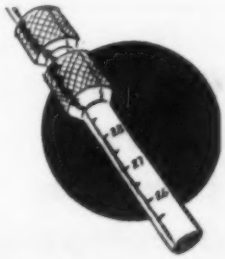
test for strength of hypo

Your fixing bath won't last forever—a simple test will tell you whether or not to discard it. Mix 10 grains of potassium iodide with 3 ounces of water; with an eyedropper put two or three drops of this 10-percent solution into your hypo and shake well. If the cloudiness in the hypo disappears, it's okay—if not, mix a new batch.



emergency easel for copying

A trimming board will make a serviceable easel for copying if you set the easel upright and brace it with the cutting blade opened out—tension on the blade will hold the easel firmly; if too loose, tighten the spring bolt. Thumbtack the material for copying to the board, or place under a sheet of glass taped to the board.



mark tripod legs for adjustment

A tripod is easily made level if its legs are calibrated in inches and half-inches for rapid equal adjustment. Indicate the inch markings with nail polish or other lacquer, starting at the bottom of the extended legs. The first number to appear should be one inch greater than the distance from tripod head to tip of legs when closed, so you'll know how high the camera is.

avoid burnt fingers in replacing hot lamps

The cardboard cartons which enclose new bulbs can be used to save your fingers and your time if you have to remove a hot, burnt-out floodlamp, and don't want to wait for the bulb to cool. Just slip the carton over the hot bulb and unscrew it. This method is also useful with flashbulbs during a rapid shooting sequence.

remove fingermarks with talc

A quick method for doing away with a fingerprint on a negative—without time-consuming rewashing—is to sprinkle a *fine* grade of talcum (available at pharmacies) on the negative and rub *lightly* with a piece of cotton. Then brush the whole negative clean with a camel's hair brush.

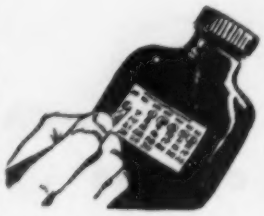
waxed cups for weighing chemicals

Most darkroom scales do not have pans large enough to hold more than an ounce or two at a time. With some chemicals, such as sodium carbonate, where formulas call for several ounces, this weighing problem is simplified by using a large-size waxed paper cup on each pan of the scale for balance. The waxed surface allows re-use.

A foot-switch for the enlarger leaves hands free for dodging and burning-in.

mount photos in looseleaf albums

Looseleaf notebooks make fine albums for different groups of closely related photos. Holes can easily be punched in album sheets and scrapbook paper which has been cut to the desired size. The prints themselves can be punched to fit the rings if a wide enough margin is left on one side of the print; double-weight prints can be mounted back to back.



calendar record checks developer

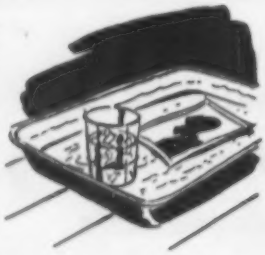
If a leaf from a small calendar is pasted on the developer bottle, it is easy to keep a handy record of the number of times the developer has been used. Each time the developer is used, check off the corresponding number on the calendar. In this way, it is simpler to find out how much additional time to give films in partially exhausted developer, and when to replace developer.

sticker identifies sheet film

The contents of sheet-film holders which have been loaded and put away can be identified if a small label is attached to the holders immediately after they are loaded. Small, self-sticking labels, which stick tightly without wetting yet can be pulled off with the fingernails, are available at most stationery stores.

funnel filters finegrain developers

A fine way to filter finegrain developers efficiently is to use a regular hardware-type funnel, which will fit in the top of a daylight-developing tank and stand by itself. It is a simple procedure to shave these funnels down to the desired size if they are too large, since they are made of plastic (see above).



glass of ice water cools solutions

In the summertime, keeping solutions within the proper processing temperatures is an ever-present darkroom problem. If you don't have a refrigerator in which to keep stock solutions, but do have access to ice, then just half-fill a tumbler with ice and swish it around in the solution until the proper temperature is reached. In this way, your cooling can be done without diluting.

care of sponges is care of negatives

All too often, good negatives are ruined by being wiped with dirty sponges, which could have been kept clean by regular washings in hot, soapy water. Sometimes, even with this care, the outer surfaces of the sponge may retain dirt which won't wash out; if so, wait until the sponge is stiff and dry, then slice off the surface with a sharp knife. Result: a like-new sponge.

Color transparencies can be cropped by masking with opaque tape.

oven dries damp developing reel

During hot, humid summer days your film might stick in your daylight-developing tank because of dampness. Try warming the reel slightly in the oven. Allow it to cool, then use it at once. This will enable the film to slip through the grooves with no difficulty at all.

ice bags lower temperatures of solutions

Sometimes the temperature of solutions is high and must be lowered quickly. Save a few moisture-proof bags from film packages; load one with ice and drop it in the developer tank. When through, wash the bag and place it in the hypo. This will drop the temperatures quickly, and there is no danger of the melting ice diluting the solutions.

efficient recording of print data

In order to make reprinting and identification of your old negatives easier, place each negative and its contact print in a glassine envelope. Mark the back of each print with all the necessary enlargement data: type of paper, printing time, lens opening, etc. This will make duplication a more efficient and pleasant operation.

care of paper helps avoid stains

Poor paper care often causes needless, annoying stains on prints. To eliminate some of the causes, avoid using old paper for "special" prints; keep temperature and humidity moderate in the storage area; instead of "forcing" development, try for more nearly correct exposures; use up each package of paper soon after it is opened.

lids of wax paper keep solutions fresh

There is a simple way to keep fresh solutions in a tank which does not have floating lids. Cut out of ordinary wax paper a piece the size and shape of the surface to be covered. When placed on the tank, the liquid's capillary attraction will cause the paper to adhere perfectly, thus preventing oxidation. Cut a supply of papers and apply a fresh one each time the tank is used.

white pencil prevents confusion

When photographic paper is taken out of its box, it's helpful to mark the emulsion grade on the black paper wrapper. Use a white pencil, of the kind which can be purchased at most stationery stores. This is a simple process, yet will help to eliminate a great deal of confusion when returning the paper to its box.

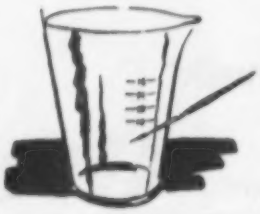
Film stays fresh longer if stored in refrigerator. Warm up before exposing.

keep developer from spoiling

Developer solution in a partly emptied container can be preserved for a longer time if air is forced from the container. Insert a drinking straw, just clearing solution level, then a toy balloon. Inflate the balloon, allowing the air to escape through the straw. Remove the straw, blow a little more air into the balloon, then twist and secure balloon neck with spring clip.

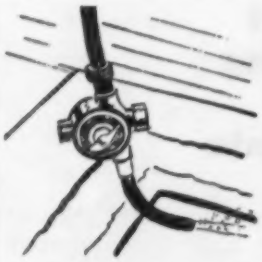
glass rod is handy as a pouring guide

When using a container without a pouring lip for pouring solutions into a bottle (particularly one with a narrow neck) a glass stirring rod is a welcome aid. Place the rod across the top of the lipless container, hold it in place with forefinger (see illustration), and pour carefully. The liquid flows along rod into bottle.



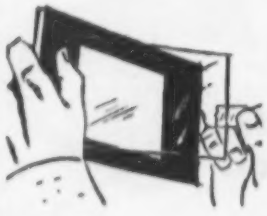
easy reading of numerals on graduates

Raised numerals on glass graduates can be read much more easily if they are coated with a dark lacquer, making them stand out in sharp relief against the clear glass. Excess lacquer can be removed with the blade of a small knife, carefully. After the dark paint has dried, a coating of clear lacquer should be applied for added durability and protection of the color.



shutoff device good tool for darkroom

An automatic water-shutoff device is helpful in the darkroom, where it can be used in washing negatives and prints, or as an emergency timer. It allows washing time up to one hour, and is equipped with a mechanism that clicks audibly when it shuts off. Originally designed for lawn sprinklers, these shutoffs usually can be bought in hardware stores or garden supply departments.



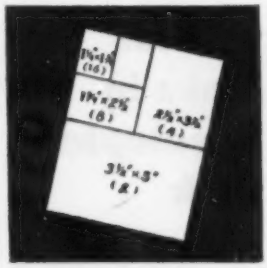
protect glass negative carriers

Those bothersome fingermarks on glass negative carriers can be avoided by affixing a small piece of transparent cellulose adhesive tape firmly to one end of the carrier, extending an inch or more beyond the glass. The extended portion should be folded back (adhesive to adhesive side), forming a neat tab to expedite removal of carrier without fingermarking the glass.

for fast and efficient film washing

When washing roll film, time can be saved and efficiency increased by having a steady flow of water directed from a faucet through a funnel inserted in the center of the tank reel. The water flows to the floor of the tank, and then rises through the reel, thus avoiding the possibility of hypo settling at bottom of the tank.

A baby bottle brush is useful for cleaning narrow-mouth bottles.



enlarging 35-mm negatives economically

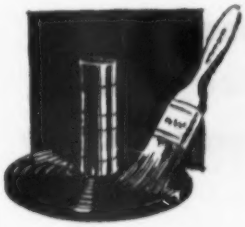
In enlarging a small section of 35-mm negatives, prints of 8x10, 5x7, and smaller are often made. For economy reasons mark a sheet of white cardboard with these various dimensions, to be placed upon the easel when composing. This way you fit the blow-up into the best picture size. Use India ink for dividing lines, a hard pencil for numerals.

tray rack for the kitchen darkroom

Kitchens make fine darkrooms when there is no separate room for this purpose, but a major gripe is about the lack of space for processing trays. A rack can be made of one-inch-square wood long enough to rest on the edges of a combination sink, holding three 8x10 trays. Cross supports are held in place with glue and screws.

safelight for portable darkrooms

A portable safelight for the traveling photographer is made from flashlight and small safelight filters, 2½ inches in diameter. Painters' masking tape or plain adhesive tape will hold the filter in place on the flashlight lens. Change according to the material being processed.



drying a film tank reel

Speedy drying is a necessity for the darkroom enthusiast who has more rolls of film to be processed than he has tanks. Brush out excess water in the grooves with a clean paint brush. The remaining moisture may be removed by blowing upon the grooves. This method will prevent the film from jamming.

cleaning developer bottles

Developer and hypo bottles collect silver and sediment which are difficult to remove when the solutions are discarded. Half-fill the container with warm water and insert a small piece of cheesecloth. By shaking the bottle gently, these deposits will cling to the cheesecloth. When the water is emptied, the material is easily removed.

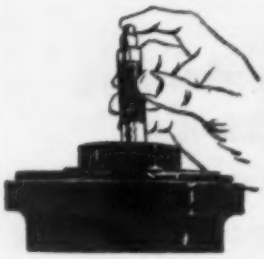
focusing groundglass for view cameras

View cameras are practically useless when the groundglass has been broken. To make another one sprinkle some powdered pumice on a glass pane and add a few drops of water. Lay a smaller sheet of glass over the larger and work in a circular motion. This action upon the pumice will produce a groundglass equal to any commercial variety.

Carry camera over one shoulder and under coat for candid shooting.

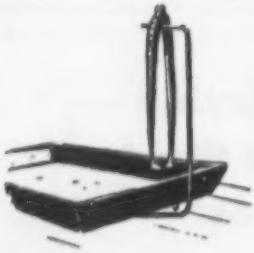
emergency print press

The spring clamp of a floodlamp reflector works well as a print-flattening press. Place prints between two pieces of cardboard cut to size slightly larger than the prints. Place this "sandwich" between the jaws of the clamp and leave it there for about an hour. Prints will be flat when removed.



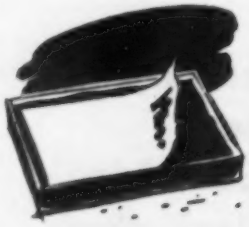
test for leaks in developing tank

After repairing a crack in a plastic developing tank, you should make a test to be absolutely sure that the repair job is actually lightproof. In a darkened room, insert a pen-type flashlight into the opening in the lid and turn on the lamp. The slightest leak will be revealed.



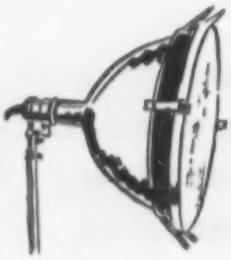
bent wire keeps print tongs handy

Despite precautions, print tongs often slip into the trays and must then be washed off to remove the excess solution. A clever way to keep the tongs securely out of the trays, yet still accessible, is to bend a wire coat hanger to the shape illustrated, and hang the tongs on it after each use. Make a loop in base of the wire so weight of the tray will keep it upright.



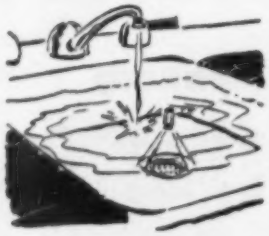
gelatin holds enlarging paper flat

A borderless easel to hold enlarging paper flat and without margins can be made with *Gelatin Refill,* used for duplicating machines. Available at stationery stores, one pound is enough for an 11x14-in. easel. Melt gelatin in double boiler; pour into cardboard box a bit larger than the paper size; let stand until cool. To use, press paper evenly onto gelatin—it will pull off easily later.



hoop holds diffusing material

A wooden embroidery hoop is actually two hoops, one inside the other. Lay diffusing paper or silk over the smaller hoop and then press the larger one into position around the other. Clip four wooden clothespins to the rim of the reflector; saw off the four ends of two other pins and glue to the reflector pins. If the hoop is fitted inside these projecting ends, it will stay firmly in place.



simplified print washing

The glass, plastic, or enameled funnel which is so useful for pouring solutions, can be used in still another way. When washing prints in a sink, place the funnel rim down over the drain. Regulate the water flow so it will not exceed the drainage rate through the inverted funnel. Slight seepage around the rim is unobjectionable.

Glove compartment of car becomes hot—don't store camera there.

nail polish smooths carrier's rough spots

Negatives may be scratched during enlarging by metal negative carriers. Coating the inside of the carrier with clear nail polish will prevent this damage. Only a thin coat is required to cover any rough areas. When dry, the polish will not harm negatives or affect the carrier.

lightproof covers for trays

Occasionally you will find it necessary to leave the darkroom for a moment or turn on room lights while a print is in the development or fixing stage. Fogging will not occur if the tray is covered with the top or bottom section of an empty enlarging-paper box the same size as the tray. For convenience in handling, a small wooden knob (drawer-type) may be glued to the top side.

diffusion screen for enlarging

A two- or three-inch square of glass can be made into a diffusion screen. Place the glass on a flat surface and with a glass cutter scribe parallel lines 1/8 in. apart. Turn the glass over and repeat the process but this time at right angles to the first lines. Bind the edges with paper tape. The screen is used by moving it under the enlarging lens during an exposure.

fogging printing paper prevented

Single-weight projection paper can fog when used in a light-colored easel, because of the enlarging light passing through the paper and reflecting back from the easel. One way to prevent this is to place a piece of black paper (this can be taken from an empty box of paper) under the projection paper before adjusting the focus.

timing the fixing bath

In processing a batch of similar prints, it is difficult to remember how long each one has been in the fixing bath. Here is an easy way to do it: For the first 15 minutes place prints in the hypo *face up*. For the next 15 minutes place them *face down*. It's now time to remove the first group. During agitation, don't turn prints over.

clean your prints and negatives

Fingerprints, marks, and smudges can be removed from glossy prints and negatives with the aid of a small piece of cotton soaked in isopropyl alcohol (an inexpensive "rubbing" liquid available in drugstores). Apply liberally and see the amount of dirt picked up. After cleaning, wipe off the negatives with a clean, dry, soft cloth.

Keep your film dry and clean in plastic bags available at dime stores.

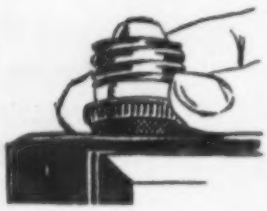
how to turn a gooseneck lamp into a camera stand

An ordinary gooseneck house lamp can be used for much more than illumination. One handy if unexpected use is as a table stand for cameras. The conversion need not be difficult at all, involving only the construction of an adapter (see above and below) which will fit both the camera and the lamp. ↓

how to convert lamp into stand

Any hardware store will supply you with an ordinary electrical fuse, which will serve quite well as a simple adapter for the camera. First, hollow out the center of the fuse. When this is done, solder the standard ¼-20 bolt, which is used for tripod fittings on most cameras, into the hollowed-out section of the fuse. ↓

final step in simple conversion

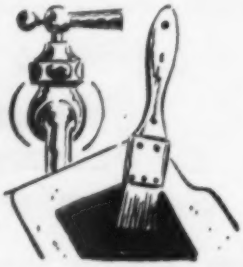


When the bolt has been soldered into the center of the fuse, screw the fuse into the tripod fitting of the camera. Finally, screw the camera into the lamp socket. The entire process is quite simple, and could also be done inexpensively at most electrical stores. **Caution:** Be sure that the lamp cord is not plugged in.

tubes keep brushes protected

The small and delicate brushes used for spotting and retouching can easily be damaged irreparably by careless handling and storing. To keep them well protected, point the bristles after each use (*and* cleaning) and before putting the brush away, slip a short length of transparent plastic tubing over the bristles of each brush and onto the metal.

rid carrier of static electricity



Static electricity is one of the greatest attracters of dust. Many otherwise dustless all-metal negative carriers are charged with static electricity when the negative is brushed. If the carrier is rested against a ground, such as a water faucet or a pipe, while the negative is brushed, the electricity will be discharged and the carrier will not attract further dust.

fountain pen and hypo write on prints

An old fountain pen filled with hypo enables titles, signatures, or any other writing, to become a permanent part of any print. Before making the exposure, write what you wish on whatever area will print dark. Let the hypo dry, make the exposure and proceed with normal development. The hypo fixes the writing so it will not be affected by subsequent exposure.

Caution! Cloth focal-plane shutter will burn if camera lens is pointed at sun.

contests and markets

GRAFLEX has announced its 1955 contest which offers a total of $10,000 in prizes to winners in the five following classes: Press, Industrial, Professional, Non-Professional, and Teen-Age. Photographs must have been taken with Graflex-make cameras. Entrants may submit up to ten black-and-white prints and five color transparencies, each to be covered by an entry blank. The Graflex Press Fellowship of a week of on-the-job training with New York City photographers, will be awarded to the most promising young photographer among the entrants. Contests rules and entry blanks are available from Graflex, Inc., Rochester 8, N. Y. for the contest which closes March 1, 1955.

LIFE MAGAZINE, along with the **PHOTOGRAPHIC SOCIETY OF AMERICA**, has announced a $10,000 essay contest for amateur photographers. Prizes of $5,000, $2,500, and $1,000 will be awarded to winning entries which may be black-and-white prints or color transparencies and must be accompanied by captions and text in the style of *Life*. Photo essays will be judged as material regularly submitted to *Life*, and if winning entries are published, *Life* will pay usual page rates, as well as prize money. A booklet "How to Win the *Life* Contest" which has been made available by the PSA to those interested in the contest, is available from the PSA office, 30 East 60th Street, New York, N. Y. Entries themselves must be mailed before July 31, 1955, to Box 795, New York 46, N. Y.

GENERAL ELECTRIC COMPANY has announced its national photoflash contest for amateur and professional photographers in which winners will be chosen on the basis of human-interest appeal. Ten districts have been set up in which three monthly contests will be held, ending January 15, February 15, and March 15. In each district $100 will be awarded each month as first prize with merchandise prizes for runners-up. A grand prize of airline tickets for two to any place in the United States and $1,000 in cash will be awarded as the grand prize at the end of the three-months competition. All entries must be accompanied by an entry blank and a panel from a G-E-12 bulb package and must be sent to General Electric, Nela Park, Cleveland, Ohio, by March 15 where entries will be judged according to date received and the contest district from which it is postmarked.

SCHOLASTIC-ANSCO Photography Awards have been announced for high school students from 7th-12th grades in any school in the United States and its possessions. There will be three basic classes of entry: 7th-9th grades, 10th-12th grades, judged separately on black-and-white, and color, with all entries being judged together. Size of black-and-white prints must be at least 8 x 10, mounted on a 16 x 20 board, with a contest entry blank affixed to the back of each print. Color must be submitted separately. Photographs will be sent to the national competition from regional judgings. Only in cases where regions are not covered by a local judging may entries be sent directly to Scholastic Awards, Box 7376, Oakland P. O., Pittsburgh, Pa. There will be 42 national cash awards, 14 each worth $50, $25, and $15 respectively. Ansco will automatically double any of the awards if photographs were taken with Ansco film and Sylvania Electric Products Inc. will double any of the basic awards for pictures made with Sylvania flashbulbs. Among general entries, Sylvania will award 3 cases of flashbulbs to the student showing most promise in flash photography. Art Center School, Los Angeles, Calif. is offering a one-year scholarship to the senior whose 8-20 print portfolio shows most promise. Entry blanks including list of regional judgings and exhibitions may be obtained from Scholastic-Ansco Photography Awards, 33 West 42nd St., New York 36, N. Y. Contest deadline is March 15, 1955.—

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Keystone A-72, 16mm Proj., 300 W., l.n., case	45.00
Keystone A-82, 16mm Proj., 750 W., l.n., case	99.50
Revere 16mm Sound Proj., 750 Watt, like new	169.50
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Revere 444, 300 Watt, like new, blower, case	49.50
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Revere 888 Autom., 500 Watt, like new, case	99.50
TDC Stereo Vivid Proj., 500 W., used	99.50
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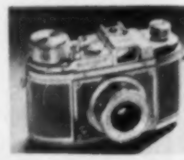
what's new — Trade Notes and News

All data and descriptions ascribed to products listed herein are those claimed by the manufacturers and distributors, and listings are not to be construed as endorsements by POPULAR PHOTOGRAPHY. For further information write to address given in trade note.

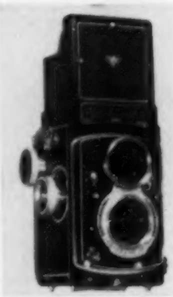
CAMERAS & ACCESSORIES



DITTO "99" MODEL II is introduced by the Ercona Camera Corp., 521 Fifth Ave., New York 17, N. Y. This full frame 24x36-mm model features an improved clockwork motor giving 16 exposures on one winding; MX synchronization at all speeds to 1/100 sec, with settings for foreign-made flashbulbs; and an automatic shutter reset, film advance, and exposure counter. Wide-angle, telephoto lenses and extension tubes permitting focusing down to two inches are available. With an $f/2.8$ hard coated Dittar lens, the price is $99.

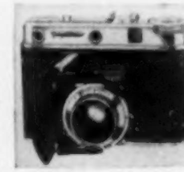
DIAX II is a 35-mm camera with a complete range of interchangeable lenses coupled to a superimposed image range and viewfinder. Measuring 4½x3x3, it has a Synchro-Compur shutter, with speeds from one to 1/500 sec, B and T. One knob winding operates shutter, film transport and counter, preventing double exposures. Available with three different front lenses, the 50-mm $f/3.5$ Isconar lens model is priced at $99.90. Information on other models and accessories available from Karl Heitz, Inc., 150 W. 54th St., New York 19, N. Y.

TOWER CAMERAS are released in two new models by Sears, Roebuck and Co., Chicago 7, Ill. They both feature double exposure prevention and an automatic film counter. The Tower 23 35-mm single-lens reflex features an $f/3.5$ anastigmat Takumar lens; seven shutter speeds from T to 1/500 sec; an eye-level optical viewfinder; preset focusing ring; synchronization at all speeds with #6 flashbulbs; and a leather covered, all metal body with a hinged back for loading. Filters can be used with a 33-mm-diameter Series VI adapter ring. Tower 51 is a 35-mm camera featuring an $f/2.9$ coated lens; eight shutter speeds; XM synchronization for all types of flashbulbs; focus range from three feet to infinity, coupled to the lens; a built-in self-timer; setting for intentional double exposures; film advance automatically cocks shutter; and a film reminder dial. Prices are, respectively, $79.50 and $37.50.



ROLLEICORD MODEL V, the latest product of Franke & Heidecke, went on sale Feb. 1, 1955. The manufacturers have added operating conveniences and features found in the higher priced twin-lens reflex cameras. Some are a light-value system with coupled shutter speed and aperture scales on the camera back; double-exposure prevention release shows red dot when disengaged; MX synchronization with a V lever for self-timing; a locking flash connector, instead of a push-in type; oversize focusing knob with built-in film-speed reminder; wider depth-of-field scale for legibility; and an improved back safety-lock which can be pushed back manually. Lenses are 75-mm $f/3.5$ Schneider Xenar. The price remains unchanged at $134.55 for the camera and $14.95 for the case. Distributors are Ponder & Best, 814 N. Cole Ave., Hollywood 38, Calif., and Burleigh Brooks, Inc., 10 W. 46th St., New York 36, N. Y.

REFLEX-66 is the name of a 2¼x2¼ single-lens reflex camera with a 75-mm $f/3.5$ coated lens. Lenses with a variety of focal lengths to 400-mm telephoto are interchangeable. Other features are a focal-plane shutter with speeds to 1/500 sec; built-in synchronization; critical-focusing magnifier; engraved depth-of-field scale; and a light-weight metal body. Distributed by Sterling-Howard Corp., 561 E. Tremont Ave., New York 57, N. Y., the price is $79.50, and an Eveready case is $8.95.



PERKEO E is a new 2¼x2¼ Voigtlander camera featuring an $f/3.5$ Voigtlander Color-Skopar lens in a Prontor SVS shutter. The rangefinder focuses from 3¼ ft to inf. but is not coupled to the lens, in an effort to keep the price of the camera down. Rangefinder and lens have the same footage markings. MX synchronization works at all speeds, from one to 1/300 sec. The price is $78.50 and additional information is available from Willoughby's, 110 W. 32nd St., New York 1, N. Y.

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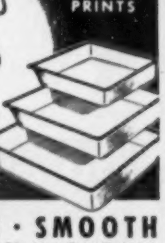

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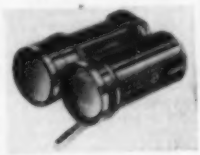
FULLY SYNCHRONIZED SHUTTER is now available as optional equipment with the Omega 120 camera. It features 0, 5, and 20 millisecond flash delays; electronic flash synchronization from one to 1/400 sec; SM sync to 1/50 sec; and two settings for the #5 bulb, 1/50 sec and below, 1/100 sec and faster. With a 90-mm f/3.5 Omicron four-element lens by Wollensak, the price is $258.50. Manufacturer is Simmon Bros., Inc., 30-28 Starr Ave., Long Island City 1, New York.

ANSCOFLEX II is the new-model reflex camera incorporating improvements on the previous model I. These consist of a built-in yellow filter for clouds and contrast, and a built-in close-up lens allowing the photographer to get to within four feet of his subject. Each attachment has its own dial for moving it into place in front of the regular lens, falling back into place when the dial is reversed. A lens protecting hood is erected automatically to form a reflex finder when it is raised. The camera is synchronized for flash and is double-exposure proof. For information, write Kenneth S. Johnson, Ansco News Bureau, 175 Clinton St., Binghamton, N. Y. Prices for camera, flash unit and case are respectively, $17.95, $4.95, $3.50.

LENSES & ACCESSORIES

TELESCOP 1.7x is a diaphragmless telephoto attachment lens which fits over the f/2.8 Tessar lens built into the Contaflex camera. It is composed of six elements, which in combination with the regular lens makes a total of ten elements in the combined optical train, giving a magnification of 1.7 or almost twice that of the Tessar alone. Focusing is accomplished by setting the Tessar lens at infinity, then rotating the focusing ring on the attachment. Maximum aperture is f/5.6, the stops being controlled in the regular lens. Carl Zeiss, Inc., 485 Fifth Ave., New York, N. Y., announces the price at $99. A Carrier, required to attach this lens, is $11 and it can also be used on the Contaflex Stereo Attachment, due in April.

ZOOMAR 8-MM is a single-lens unit which now makes standard, telephoto, wide-angle, and zoom effects possible for owners of 8-mm movie cameras. Aperture range is from f/2.6 to f/16; zoom range from 13- to 39-mm, focusing from five feet to infinity. Zoom lever, located under the lens responds to fingertip pressure. A wide-vision viewfinder provides on-the-spot composition. Weight is nine ounces, price is $199 including case. For more information, write Dept. K, Zoomar, Inc., 55 Sea Cliff Ave., Glen Cove, L. I., N. Y.



ASTRO, Berlin, through the Ercona Camera Corp., 527 Fifth Ave., New York, N. Y., introduces a high-speed long distance lens. Available in lightweight mounts to fit all movie and still cameras up to and including 2¼x2¼ negative formats, the 300-mm f/3.5 lens costs $395. In dual mounts, there is a small additional charge.

TELEPHOTO LENS for 16-mm movie cameras are announced by Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. This three-inch Angenieux f/3.5 lens replaces their former telephoto lens. It is claimed to have improved resolution, sharpness, and freedom from color loss, delivering 100 percent more light when completely open. Some features are five-element, true tele-

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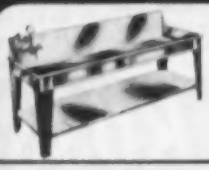

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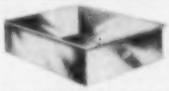

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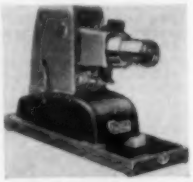
BROCKWAY M-3 is the latest exposure meter developed by Brockway Director Corp., 570 Fifth Ave., New York 36, N. Y. It is designed to measure incident light for all types of picture taking. Pointing the Photosphere at the camera position gives the correct *f*/stop and is read directly from the scale. Calibrations for Polaroid camera settings are included. The price is $16.95.

NEW WOLLENSAK LINE announced by Wollensak Optical Company, Rochester, N. Y., makers of photographic lenses and shutters for dozens of other manufacturers, includes a stereo camera and viewer, an 8-mm magazine cine camera, an 8-mm turret cine, an 8-mm spool-type cine, an 8-mm spool-type turret cine, a 16-mm magazine turret cine, an 8-mm projector, and a 16-mm projector. Future plans call for adding still other items to the line.

COMBINATION CASE of cowhide, with compartments to hold Series VII size adapter rings, lens hood, and up to nine filters and supplementary lenses, is offered by Enteco, 610 Kosciusko St., Brooklyn 21, N. Y. Price is $6. Prices for Series V and VI cases are, respectively, $4 and $4.80 each.

PROJECTION & VIEWING EQUIPMENT

CORRECTION: The Polarama projector listing appearing here in the January, 1955, issue contained a few inaccuracies which are corrected here. The projectors are equipped with a three-element 5-in. *f*/3.5 lens. Correct name and address of the manufacturer is Naren Industries, Inc., 2104 N. Orchard St., Chicago 14, Ill.



NEW EDUCATOR 500 PROJECTOR for 2 x 2 slides and 35-mm single and double-frame filmstrip is announced by American Optical Company, Chelsea, Mass. It has an entirely new AO-exclusive condensing system said to increase illumination by 46.8 percent. A new "pressurized" cooling system is now standard equipment, and a simplified filmstrip unit has also been incorporated for greater convenience and ease of operation. Price is $103.50.

MAGNA-VUE is the name of an opaque projector. Pictures or prints up to 3¼ in. can be projected enlarged up to 22x30 in., focusing by means of a double lens. Finished in enameled steel, the price is $4.98 from Johnson Smith & Co., 6615 East Jefferson Ave., Detroit 7, Mich.

CONTROL MASTER is designed for use with home projectors. It has two outlets, one for the projector and the other for a room lamp. When either is turned off through the control switch, the other automatically goes on. A view window is included for identification of slides, which may be placed atop the unit in an indented surface. The ten-foot extension cord folds inside when not in use. A product of Stainless Steel Prods., Box 3068,

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ASSEMBLY 10 AMPLIFIER is the new 10-watt sound unit on the Assembly 10 16-mm movie projector. It is a 50-60 cycle, a-c, Class A1, push-pull unit with a five-tube complement and rectifier. Victor Animatograph Corp., Davenport, Iowa, announce this model as an improvement over its previous model. With a nine-in. top-mounted speaker, the projector is priced at $447; and with a 12-in. separately cased speaker, the price is $477.

FLASH

POWER PAK is a new ¾x2-in. battery providing 1½ amps at 4 volts. P. R. Mallory & Co., Inc., Battery Div., N. Tarrytown, N. Y., claim an average life of more than a year in normal photoflash service; ample power to fire any flashbulb now being made; no decrease in voltage until very near the end of battery life; working efficiency in temperatures from freezing to 150 degrees F; and when exhausted, the battery will not bulge or leak. The PX-2, for the Harwood Hg. flashgun is priced at $1.35.

HICO-LITE 228 is an addition to the electronic flash units of Hauman Instruments Co., Inc., Photronics Div., 70 Coolidge Hill Rd., Watertown 72, Mass. This 230-watt-second unit weighs six lb and has dual output connections at both ends so that extension lights may be plugged directly into the case. Recycling time is about six seconds and battery life is about 600 flashes under normal, intermittent use. The lamp head is interchangeable with other Hico-Lite 109 models, yielding the same output. Flash duration is approximately 1/500 sec, color guide number is 60-75 and up to 400 for black-and-white. On press-type cameras, it mounts on the battery holder. The price is $179.50 and the deluxe model is $194.50.

DORMITZER ELECTRIC & MFG. CO., INC., announces the Synctron Model DB-1 electronic flash unit for professional and amateur photographers. The power supply measures 8½ x2¼x6½ and is claimed to be easy to carry and use. The "Miracle-Prism" reflector is designed to fit all cameras. The price is $115.95 complete, and additional information is available from the manufacturer at 5 Hadley St., Cambridge 40, Mass.

MISCELLANEOUS

NEW BOOKS have been issued by the Eastman Kodak Co., Rochester 4, N. Y. *Vacation Europe With Your Color Camera* contains equipment suggestions, trip-scheduling hints, customs regulations, stock phrases in ten languages, and photo hints on what to record with your camera in any area. Containing 47 colored illustrations and exposure data, price is 50 cents. *Snapshots Exposed* covers the field from simple snapshooting to the use of aids such as filters, Portra lenses, and flash. It contains information on focal lengths, *f*-numbers, depth of field, and film processing. Priced at 35 cents, it has over a hundred illustrations. A revised, second edition of Dr. Kenneth Mees' famous book, *The Theory of the Photographic Process*, has 1124 pages and is priced at $21.50. All are available from Kodak dealers.—

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Calendar of exhibitions

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Series of Two Color Print Contests*, Color Division of the Photographic Society of America, Philadelphia 3, Pa.
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Entry fee $1, or $.50 each.
For information and entry blanks, write Contest Director, Joe E. Kennedy, 1029 Kennedy Bldg., Tulsa 2, Okla.

24th Boston International Exhibition of Photography*, Boston Camera Club, Boston, Mass.
Closes Feb. 21, prints; March 1, slides.
Entry fee—prints $1.50; slides $1.
On exhibit at Club Galleries: Prints from March 13-20 and 22 to 27; Slides from March 22 to 27, 1955.
For information and entry blanks, write: for prints—Mrs. B. Warren, 13 Westlake Road, Natick, Mass; for slides—Mrs. F. D. Murphy, 29 Hall Ave., Watertown 72, Mass.

1st International Exhibit of Photography*, Wind & Sun Council of Camera Clubs, San Bernardino, Calif.
Closes Feb. 27, 1955.
Entry fee is $1, number on request.
On exhibit at the National Orange Show, March 17 to 27, 1955.
For information and entry blanks, write Ellsworth Fiscel, Chairman, 919 27th Street, San Bernardino, Calif.

42nd Annual Pittsburgh International Salon of Photographic Art, The Academy of Science and Art, Pittsburgh, Pa.
Closes March 2 prints; March 9 slides.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Carnegie Institute Art Galleries, from March 25 to April 24.
For information and entry blanks, write Walter R. Kneeland, 3658 Perrysville Ave., Pittsburgh 14, Pa.

1955 Solihull International Easter Salon of Pictorial Photography, Solihull Photographic Society, Birmingham, England.
Closes March 10, 1955.
Entry fee $1, four prints and /or slides.
On exhibit at Malvern Hall, Solihull from April 16 to 23, 1955.
For information and entry blanks, write Mr. C. D. Pain, The Solihull Photographic Society, 71 Beaks Hill Road, King's Norton, Birmingham 30.

21st Annual Photographic Black-and-White Salon*, Pictorial Photographers of America, New York City.
Closes March 12, 1955.
Entry fee $2, four prints allowed.
On exhibit at Salmagundi Club, April 2 to 17, 1955.
For information and entry blanks, write Susan Sherman, 135 78th St., Brooklyn 9, N. Y.—

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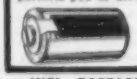

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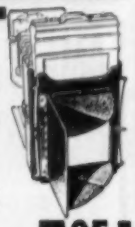

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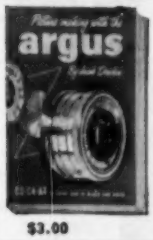

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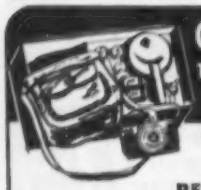

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Tools and Techniques (*Continued from page* 100)

percent of their pictures. (As would be expected, the higher income families reported greater than the average percentage of slide projector and movie equipment ownership, while the lowest group was highest on developing and printing equipment ownership and use.)

8. Color appears to have a long way to go among the picture-taking households of the nation, for an average of 71.6 percent reported no color pictures taken, 11.6, very few; 8.5, a moderate number, and 8.3, many.

The most striking conclusion to be drawn from these figures is that the mass photographic market for photography is far from saturated—one-third of the nation's families have still to be exposed to the enjoyment and other rewards of picture making. Also, roughly 38 percent of the picture-taking families have yet to be introduced to flash, and some 71½ percent to color. Movies represent an almost virgin field for exploitation with less than 10 percent among the still-camera ownership potential scratched. Probably, the most fascinating figure is the one that pertains to ownership and use of developing and printing equipment, for in this group lies the core of the dedicated craftsmen who haven't yielded to the blandishments of laboratory-processed color, motion pictures, or the effortless techniques of 1-minute pictures-in-the-camera photography. How many are there? Multiplying 29,751 (total picture-taking households surveyed) by 5.5 percent (owning D&P equipment) and again by 28.7 percent (frequent users of D&P equipment) and still again by 1,000 to project the sampling to the entire population, we get a total of 469,620-odd households (which corresponds very closely to the average net paid circulation of POPULAR PHOTOGRAPHY).

Odds & Ends. From Japan comes news of a bellows-type camera designed to make pictures on 35-mm as well as 120 roll film—with automatic film transport, double-exposure prevention device, and automatic exposure counting mechanism operating for both film sizes with equal facility. The camera, the Press Van made by Suzuki Optical Co., Ltd., comes with a 75-mm f/3.5 lens in a Seikosha Rapid shutter (B and 1 sec to 1/500), coupled rangefinder, and dual-range viewfinder for the two film sizes. Export plans are as yet unannounced.

. . . The use of radioactive silver for measuring and controlling the total amount of silver in photographic emulsions during the manufacturing process is envisioned by scientists at the Armour Research Foundation, Illinois Institute of Technology, Chicago. If a small number of silver atoms in an emulsion batch are made radioactive (one in 10^{18}) the film will not be harmed, yet instruments will be able to detect and measure radiation from a small sample of emulsion to an accuracy of 0.1 percent in about 3 minutes. It should also be possible to determine the amount of silver in sheet film coming from the production line at a rate of one foot per second, permitting control to an accuracy of 2 to 5 percent in emulsion thickness.

. . . Electronics is now being used by G-E engineers to estimate instantly the life of fluorescent lamps, according to the October 1954 issue of *Industrial Research Newsletter* published by the Armour Research Foundation, Chicago. Instead of burning the test lamp until it blinks out after some 7,500 hours, the amount of emission coating held by the lamp's cathode is measured—the lamp life being proportional to the electronically measured coating, other things being equal.—

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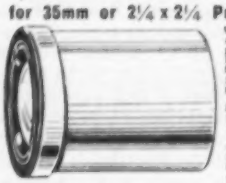

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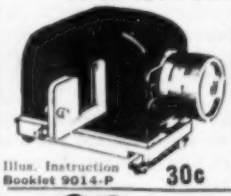

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Highly responsive to varying light conditions in difficult scenes, a G-E meter precisely measures existing light . . . then quickly tells you where to set your camera for perfectly exposed pictures. The meter most people want to own, a G-E meter is your assurance of the best possible combination of sensitivity and ruggedness. Its quality engineering and sturdy construction enable it to withstand rough handling and give years of accurate, dependable exposure readings.

See the superb PR-1 meter and the instant-answer G-E Mascot* at your photo dealers' today. *For free leaflet,* write Section 583-1, General Electric Company, Schenectady 5, New York.

*Registered trade-mark of General Electric Company. **Fair Traded

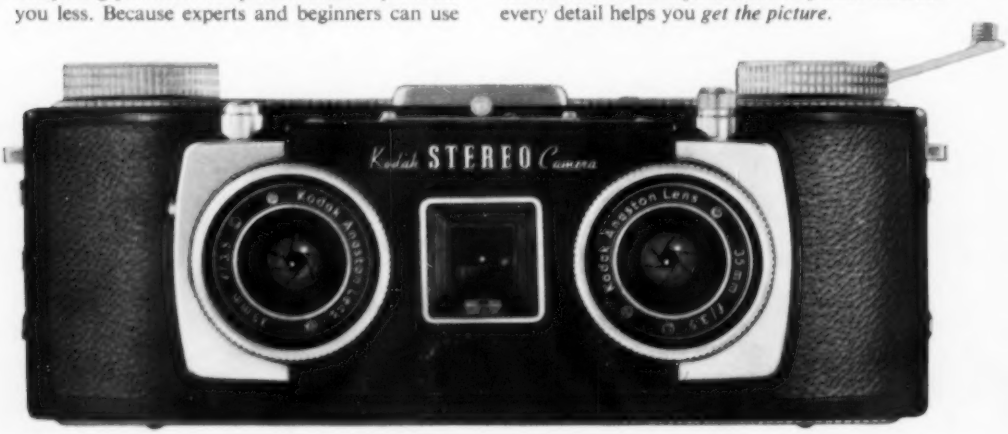
Progress Is Our Most Important Product

GENERAL ELECTRIC

You were born with two eyes—

—and that's why you can see the world in full depth, full dimension. Now meet the camera that will preserve this realism at its very best—yet won't cost you a fortune.

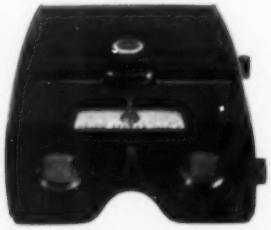
The Kodak Stereo Camera is the big new step in stereo picture taking. Why? Because it has everything you need for perfect stereo—yet costs you less. Because experts and beginners can use it with equal ease. Because it captures the picture for you while other people are still fooling around with settings and calculations. Because its fast-action focusing system is quicker than a range-finder. Because its exposure settings are keyed to the light conditions by a quick-choice selector—for accurate color exposure in every shot. Because every detail helps you *get the picture.*



Here are the features. The Kodak Stereo Camera loads swiftly and easily—no threading of film. It rewinds fast, with a fold-away crank. It's always ready for action—winding the film automatically sets the shutter. All parts are so clearly marked, you hardly need an instruction book. All settings are visible at a glance. The scope-sight finder frames your subject crisply, precisely, at every distance—and the finder has a built-in spirit level, to help you get perfect horizontal alignment in every shot.

The lenses are matched—in focal length, sharpness, color correction. Each is a 35mm Kodak Anaston *f*/3.5, *Lumenized* for utmost color purity. Flash synch is built in. Shutter goes up to 1/200. When you pick a shutter speed, the exposure selector automatically shows you the right lens opening. There's a quick-action focusing scale—for close-ups, groups, and scenes. *And* a standard focusing scale, four feet to infinity, with automatic field-depth scale for critical work. *And* automatic double-exposure prevention.

Some of the best of these features are available *only* on this camera. Yet the price is only **$84.50**



Add a Kodaslide Stereo Viewer, Model I, for $12.75, and your outfit is still under $100! The Model I has battery power, won't nose out of focus, adjusts for your eye spacing, can be converted to 110-volt operation. Let your Kodak dealer show you. Start to enjoy stereo now.

Prices include Federal Tax where applicable and are subject to change without notice

Kodak
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